

# **Homeward Bound: How Translators Negotiate the Foreign in Travel and Tourism. An English-Russian Case Study.**

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## Abstract

My research addresses intercultural communication in the field of travel and the industry of tourism and the challenges faced by translators between cultures. In my thesis I explore selected texts about foreign travel in English and in Russian and their Russian and English translations (respectively) in order to show the importance of differentiating between the ways in which translators, travellers and tourists represent and contrast foreign and domestic elements.

In Chapters One and Two, I explore target-oriented and source-oriented translations. My analysis suggests that target-oriented translation can be creatively combined with source-oriented translation, both on a semantic level, by translators of travel texts and on a narrative level, by those travellers who write accounts of their experiences. Thus translators of travel literature create a holistic image of a foreign culture using analogies familiar to readers of the target language. My comparisons of English-language *The Lonely Planet* and *Rough Guides* travel guides to China, Finland and Russia with their Russian translations suggest that texts targeted at different audiences can be significantly divergent in terms of content.

Translators take different approaches not only in their use of target-oriented and source-oriented translations, but also in the degree of creativity and adaptation/localization which they employ. My analysis of articles from British *Cereal* magazine and their Russian translations, which I study in Chapter Three of my thesis, shows that creativity may be a legitimate aspect of translation strategy, or an attempt by publishers to alter the original text radically in order to make it more appealing to the target audience. In Chapter Four, I focus my analysis of online texts for tourists on *Condé Nast Traveller* magazine and the Booking.Com website (both English and Russian versions) in order to establish why localization experts replace translators. My thesis concludes that the role of the translator in the travel industry encompasses a spectrum of linguistic and extra-linguistic tasks based on connections between foreign and domestic values, including strategies of localization and adaptation.

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## Introduction

Competition and cooperation between cultures and countries have led to many innovations in our world. Many countries, through their sports, international policies, scientific breakthroughs and tourism have created proliferating strategies for presenting themselves as the best place to live or travel. Even being a tourist means to compare oneself with representatives of another culture and to compare common stereotypes with the reality one experiences in a given place. However, the term “tourist” is very broad and does not really reveal all the interests this abstract individual has in a foreign country.

Furthermore, the technological developments of the twentieth and twenty-first centuries have blurred the boundary between the concepts of tourist and traveller. Modern tourists can easily travel with Google translate or other software, electronic maps and pocket travel guides. Furthermore, the broad range of transport companies means that distances have become shorter and trips have become more affordable for many people. Therefore, the concept of tourist has yet to find its place in the field of travel and tourism as it is either identified or contrasted with the concept of traveller in different cases. The problem lies in the fact that the diversity of roles that exists in the field of travel and tourism makes it difficult to define the aims of the trips made by various groups of people, including the readers and authors of texts in the field: where does the difference between tourists and travellers lie? These and other subsequent questions arise when one starts to explore the differences and similarities between the concepts of traveller and tourist.

To illustrate my point, I refer to advertisements, which saturate the field of tourism. A successful advertising campaign must satisfy the expectations, cultural sensitivities, and other demands of the target audience. As Willy Brandt, former West German Chancellor, once said: “If I am selling to you, I speak your language. If I am buying, dann müssen Sie Deutsch sprechen” (Chiaro 2004: 313).<sup>1</sup> The same formula should be applied to all those people who create various texts in the field of travel and tourism.

Discussing the field of travel and tourism with its broad range of texts, their authors and readers, it is important not to forget the main challenge with which this field engages, namely the discrepancies between cultures and

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<sup>1</sup> Tr. from German: “then you must speak German”.

languages. In multicultural contexts, translation helps to mediate between languages and where cultural expectations or presumptions differ. This means that the responsibilities of translators are not limited to finding equivalent meanings between texts, but also include an ability to navigate the complex networks of cultural symbols and preferences, hopefully leading to direct understanding by tourist readers of a foreign country and its culture. My aim in this research is to examine how translators make specific choices about how to convey the ideas in ways that are true to the original, suitable to the target, and desirable for the brief. This simultaneously raises issues around how translators should act, as they need to be close to the original text, but may be faced with authors who present foreign concepts negatively or use terms that in translation imply negative associations. With this focus, translation can be seen as operating as a form of intercultural communication through its strategies in the field of travel and tourism. At the same time I state that there are no absolute “authentic”, “pure” or “true” translations or travel writings. Rather these terms are a continuum of types of representations in which some images can be more authentic, pure or true than others.

Naturally, the range of translators’ responsibilities differs depending on the type of text that requires translation. In order to demarcate some of these variations, the chapters of this thesis explore various texts that play an important role in tourism today and compare them with their translated versions to present a clear picture of strategies, aims and decisions used by translators and authors, and how these are directed to a particular reader culture. I base my analysis on the communicative situation between travellers, tourists and translators.

By travellers in my study I mean travel writers who travel in order to produce texts with accurate information about a place or country. There are other examples of travel writers. For instance Polezzi explores the contemporary travel writings of G. Maxwell, G. Moorhouse, F. Ramondino, L. Aboulela and so forth (Polezzi 2001). Cronin also gives examples of contemporary travel writers like P. Petro, H. Drysdale and M. Abley (Cronin 2014). Cronin and Polezzi researched works that are mainly literary examples of travel writings and thus they contributed to the analysis of the literary genre of travel writing. In my thesis I focus on travel guides, articles in printed and online magazines and websites for tourists. Therefore by using the notion of travel

writers from a broader perspective, I hope to add something new and unexplored to the field of Translation Studies.

Certain examples in my work present travel writers as ethnographers because they act as scholars, exploring intercultural communication, linguistic diversities and cultures. The goal of travel writers who act like ethnographers is writing a monograph/article/book that is not for entertaining tourists, but contributing to the field of linguistics, translation and intercultural communication. Travel writers who produce travel guides or articles in travel magazines do not play the role of ethnographers because they do not present complex information for experts in certain fields. At the same time travel writers and translators may implicitly function as ethnographers because they take part not only in linguistic transfer, but they are also intercultural mediators who have to manage cultural differences and understand the diversity of cultural values (Khalaf 2014: 5).

According to the scholars Tsang, Chan and Ho, who carried out research into how many tourists require guidebooks, during the pre-travel stage travel guidebooks were used by seventy six per cent, during travel over eighty percent of people, and even after travel, travel guides were still used more than other sources (fifty percent of people) (Tsang, Chan, and Ho 2011). In order to give a suitably diverse picture of transcultural writing I have selected examples from several different countries, and have avoided limiting myself to one or two examples. Printed travel guides included in my research are devoted to the Russian Federation, China and Finland. As well as meeting my criterion for writing about or from different countries, this selection has a practical basis: rather few travel guides are available that have been translated from English into Russian, which is the corridor of translation that this thesis focuses on. Almost inevitably, the brands of travel guides I analyzed – *Lonely Planet* and *The Rough Guides* – are famous across the world. *Lonely Planet* covers hundreds of cities and is translated into various foreign languages, including Russian (Lonely Planet). *The Rough Guides* is “a leading travel publisher known for its ‘tell it like it is’ attitude, accurate, up-to-date content and authoritative contemporary writing”, it covers more than 120 destinations around the globe and some of its books are translated into Russian (Rough Guides). In Russia *The Rough Guides* travel guides are published by Astrel, which is a leading publishing company that produces more than forty million books of



classic, children's, foreign and other literature every year (AST 2018). *Lonely Planet* guides are published in Russia by the Eksmo publishing company, which covers practically all niches of the Russian book market and produces sixty million books per year (Eksmo 2018). This availability of titles ensures that my sample is not too obscure or selective, and the titles constitute something of the mainstream of tourist translation work. My analysis included *The Rough Guide to Moscow*, *Lonely Planet Finland* and *Lonely Planet China* travel guides in English and their translations into Russian. Special attention in my analysis is given to *The Rough Guide to Moscow* because it presents a unique situation in translation, when the information about a Russian city and its culture is translated from English (the original travel guide is written by a British author) by a Russian translator for the Russian audience. This brings to the fore the importance of cultural aspects of translation, especially when it concerns ideology that cannot be interpreted in a similar way for foreign and domestic audiences.

Another type of texts that I study are independent travel magazines, which have recently started to appear on the Russian publishing market, but have not yet been examined by researchers in Russian (Trabun 2016). Due to the high costs of publishing independent magazines in Russia, the number of this type of magazine printed and translated into Russian is very low; *Cereal* is one of them (Trabun 2016). *Cereal* in English and its translated version in Russian contain articles and advertisements that undergo particular adaptations for the audience of the Russian magazine. Therefore, I explore how translators of this magazine meet the requirements of their audience, especially when translators perform adaptation, interpretation and transcreation in their texts (Gaballo 2012).

I could not ignore online texts in the field of travel and tourism as that is where an average tourist spends a great deal of their time in preparing and planning a trip (according to Tsang, Chan, and Ho (2011), the internet comes second after travel guides for finding certain information on attractions, transport and other aspects of a place to be visited). My study includes the localized Russian version of Booking.Com, together with its online travel guides, in order to understand the role of translators in projects of localization, and the difference between localization and translation of websites in the field of travel and tourism. Booking.Com is a website that connects people "with the world's

largest selection of incredible places to stay, including everything from apartments, vacation homes, and family-run B&Bs to 5-star luxury resorts, tree houses and even igloos” and is “available in over 40 languages” (Booking.Com). Further, I devote a part of the thesis to the online magazine (or its website) *Condé Nast Traveller* in English and its Russian counterpart that was launched in 1997 and “has been at the vanguard of a new age of exploration and luxury travel” (*Condé Nast Britain*). This magazine is also “the ultimate luxury travel brand” (*Condé Nast Britain*). The websites of this magazine in English and Russian differ greatly, illustrating the strategies and limits of localization of online texts by translators.

My analysis of a broad range of texts is an attempt to understand the process of translation in various contexts in the field of travel and tourism. The factors and agents that influence translators’ decisions vary from text to text, and my aim is to explore how translation works in various contexts. In order to compose this overview it is necessary to interview various translators of texts, their authors, publishers and other agents involved in the creation of texts in the field of travel and tourism. This permits an investigation of the relationship between all these agents during the process of translation. Only via interviews and reports from real people can I judge about the complexity of the translators’ work in the field and the real problems that they encounter during communication with other parties to the translation process.

Among the translators whom I managed to interview are Anna Khaova and Katherine Rakitskaya, who worked as translators of the printed *Cereal* magazine, specifically its articles about travel and advertisements for products and services. The most valuable for this discussion was the interview with Khaova, because she presented a thorough explanation of each of her translation decisions, assisted by her theoretical knowledge of translation, having a degree in Linguistics and Translation from the Herzen State Pedagogical University of Russia in St. Petersburg. The other translator, Rakitskaya, has a degree in Journalism. When I analysed the print version of *Cereal* published in Russia and Britain, I also contacted publishers of both versions of *Cereal*, but managed to speak only with the publisher of the Russian prototype of this British magazine, Anastasia Golovina. My questions to Golovina concerned her decisions about the strategies translators had to choose to make the text understandable for the Russian audience. The aims

and involvement of the publisher can thereby be considered in understanding the process of translation for a specific market.

However, one quirk of travel guide publication has prevented me from interviewing the Russian translators of the texts: Russian publishers were trying to persuade readers that they were reading original travel guides, not translations. This meant that the translators of English originals were uncredited or disguised. Cronin explains that a traditional problem for travellers in earlier centuries was convincing readers they were not making it all up (Cronin 2013: 39). Cronin expresses this idea in relation to travel accounts, but he notes that guidebooks were characterised by their unadorned objectivity (Cronin 2013: 40). Nevertheless, it seems that in my case publishers are trying to persuade readers that these travel guides, rather than other travel accounts, present the reality of another culture. My interview with the author of an English travel guide to Moscow gave me an opportunity to explore the way authors of original texts present a foreign culture for their readers. Dan Richardson is the author of *The Rough Guide to Moscow* and a British travel writer whose other travel guides include St Petersburg, Hungary and other countries. Apart from Dan Richardson's ideas on the writings in the field, I also use tourists' feedback left on TripAdvisor about the Lingshan Buddhist Scenic Spot in China (TripAdvisor). Examples from these writings reflect the modern field of travel and tourism, the intentions and aims of the agents' trips and the nature of the dichotomy between travellers and tourists.

My research also includes another agent of translation in the process of localization. Sergei Abdulmanov was hired by Booking.Com to assess translations done by Booking.Com's team of translators. Abdulmanov is a marketing director of the Russian board game company Mosigra and co-owner of an advertising agency. Although Abdulmanov is not a translator, he is famous in Russia as an author of books and articles in the field of marketing and business, and thus he knows strategies for how to promote a product or service. Booking.Com wanted Abdulmanov to localize the already translated website for the Russian audience. Abdulmanov shared his experience of localization on a Russian blog for IT specialists, and I found this information useful for researching the process of localization and the role of translators in it. This illustrates that translators and localizers have different functions in website

localization, but that translators ought to be involved in every stage of the adaptation process.

The field of tourism for a long time ignored the figure of the translator. For example, canonical texts such as Dann's *The Language of Tourism: a Sociolinguistic Perspective* (1996) do not mention translations as one of the tools in the industry, or the fact that advertising techniques differ from language to language and from culture to culture. MacCannell in *The Tourist: A New Theory of the Leisure Class* (1999) focuses on the social role of the tourist. However, Cronin, for instance, notes that "the manner of travelling, as much as the origins of the people the traveller encounters, will also determine the exposure to translation" (Cronin 2000: 54). Cronin also expresses a similar idea concerning the tourism field: "the fear of ridicule, vulnerability and helplessness that comes from the inability to express oneself in another language is a key element in the language infrastructure of the tourist industry" (Cronin 2000: 43). In fact, there is an underlying, unspoken problem of understanding between cultures in the field of travel and tourism.

This is the problem of linguistic difference: potential mutual unintelligibility, which prevents people from different cultures communicating freely. The field of travel and tourism cannot exist without tourists and travellers, but equally it cannot function without translators. And the strategies used by translators can have a significant impact on how travellers and tourists perceive the foreign culture. According to Cronin, translation can be linguistically hospitable and open to new languages, cultures and ideas into the mother tongue (source-oriented translation), "or it can be a fortress of hegemonic difference translating people into the language of dominant cultures and annihilating difference" (target-oriented translation) (Cronin 2013: 38). Venuti also divides translation decisions into either ethnocentric (reduction of the foreign features and using the familiar instead in the translation) or ethnodeviant (preserving foreign features in the translation) approaches (Venuti 2008: 15).

Nevertheless, translation between cultures should be always aimed at hospitality and understanding between cultures and their members. There are no two absolutely similar cultures in the world. And that is why readers of texts about foreign countries have to face new notions. In the attempt to interpret these new notions, translators have to connect familiar and unfamiliar meanings for readers. The challenge lies in creating these connections between

contrasting cultures, and helping readers avoid a stereotypical view of foreign concepts that might create undesired associations in their culture. Furthermore, the translators' decisions might depend on the particular context of the translation, and this can mean that the translation and the original text are not directed at the same expectations from their readers or even clients (e.g. publisher). Moreover, it can happen that the readers of the translated text are more familiar with the culture discussed in the original text than the author and readers of the original (for example the translation of the travel guide about Moscow from English into Russian). I discuss all these examples because I aim to demonstrate diverse translation strategies that should be considered in assessing source-oriented versus target-oriented approaches in translation decisions. My analysis proposes to look at the translation in each individual case in a different way because it is a complex process depending on numerous factors, and thus it needs to be explored in detail in the field, where tourists have a broad range of various informational sources.

This research suggests that the result of translation is best conceived as a new environment where foreign and domestic concepts of cultures are able to coexist. Otherwise, "too much foreign language or endless translation might exhaust readers reminded of their own linguistic inadequacies and increase scepticism" (Cronin 2000: 54). I also try to show that the problems of translators depend on various factors that are not only cultural, and thus the question of which strategy to use – target-oriented or source-oriented – is not always relevant to a particular translation case. Following Cronin, I consider "translators as embodied subjects" who are not only points of intersection of language, culture and textual and oral memory, they are also implicated in hierarchies of discourse and power relations (Cronin 2000: 135). Therefore, when exploring strategies of translation in the field I take into consideration the (sometimes conflicting) requirements of all those agents presented above. I also explore why 'complete' target-oriented or source-oriented translations are impossible concepts. The importance of analysing translators' approaches to finding similarities between notions of different cultures, which balance the foreign and domestic in translated texts, lies in the necessity of reconsidering target-oriented features in translation as a step towards dialogue between cultures, but not towards a mode of a hegemonic power, as suggested by Venuti, who attaches to it features of acculturation and imperialism (Venuti 1995: 20).

We use concepts on a daily basis in order to explain things we do or see every day. Lakoff and Johnson suggest that most of our concepts can be expressed via metaphors, which assist in identifying how we perceive, think and act (Lakoff and Johnson 1980: 124). In fact, any comparison is better understood via a metaphor. The idea is that metaphors assist in uniting contrary notions. Translation in this sense operates like a metaphor. According to Guldin, “metaphor and translation both stress similarity and differences between the literal and figurative pole and the original and its translation” (Guldin 2015: 19-20). Two hypotheses will be presented in this work and I will explain them here as Lakoff and Johnson’s analysed structures of conceptual metaphors (Lakoff and Johnson 1980). The first hypothesis concerns the figure of the translator in the field of travel and tourism, and will be discussed in Chapter One under the theme of the translator in the field of travellers and tourism, and Chapter Three under the theme of the translation of independent magazines. The concept here is the “translator” and the conceptual metaphor is “the translator is a traveller”. Usually scholars present this metaphor via such expressions as: “intercultural mediator”, “textual journeying”, “crossing a threshold from one world into another” (Bassnett in Guldin 2016: 68). Cronin also states that “the translator-figures that appear in travel accounts are curious echoes of the travellers themselves” (Cronin 2000: 55). Translators as well as travellers often have to work with more than one foreign culture. Thus, they should have knowledge of not only foreign languages, but also cultures. However, it is not only openness towards foreign cultures and languages that identifies translators as travellers, but also their ability to convey meanings between languages and cultures in a textual, rather than physical way. At the same time translators and travel writers play their own different roles in the field, and thus it is important to find points where these concepts diverge. For example, Cronin emphasizes the paradox of translation and its relationship to the original text because of which the translation exists (Cronin 2000: 42). There are other features that translators and travel writers use differently, for example, the aspect of creativity in their work, which I examine in my thesis.

The second hypothesis refers to the decisions translators make in the field of travel and tourism, and I will apply it to the translation analysis of texts in Chapter Two: Translation of travel guides, in Chapter Three: Translation of independent magazines and in Chapter Four: Translation and localization. The

concept is translation decisions and the conceptual metaphor is that translators as *travellers* always return home. In other words, translation is always affected by the language and culture of the translator. The metaphor is expressed through expressions such as “natural sounding”, “the translator’s return home”, “familiarity in translation”, “building analogies”. Translators as well as travellers’ trips ultimately return home (or return to their domestic culture). Furthermore, Cronin remarks on the duality of the translation process: “there is the journey out into the source language” and there is also “the return to the target language” (Cronin 2013: 64). The point is that translators and travellers make an attempt to reach an understanding of foreign concepts via notions familiar to readers. Thus, a return to the home culture is unavoidable as it is the basis of coming to understand other cultures. The metaphor of domesticating translation is at the core of any comparisons in which the unfamiliar is explained via a familiar concept. However, just as metaphors cannot explain concepts without presenting their familiar and unfamiliar features or differences and similarities, target-oriented translation cannot operate without features of a source-oriented method. That is why comparisons of concepts in translation should include both “literal and figurative poles” as well as similarities together with differences.

Metaphors reflect how people compare different concepts on the basis of their similarities. To illustrate my point I refer to the cultural differences reflected by the metaphors: “one man’s meat is another man’s poison”; “east or west, home is best”. Each of these idioms reveals that people tend to compare themselves with other cultures. People might like a place or not; they might prefer living in their homeland. But they are always preoccupied with evaluations of foreign places compared with their own. As human beings we often try to find similarities between ourselves and a foreign culture, and thus ending up comparing each other. “Translation in the travel context can be seen as that negotiation between humanity and otherness” (Cronin 2000: 91). In this thesis I shall explore the field of travel and tourism as a location of direct cultural contact, and how target-oriented translation functions in various cases. The field of travel and tourism is made up of comparisons between the culture of self and the other, between the real world and an illusion of the world created by advertisements, and between the different roles of people who make a trip. Moreover, translators’ decisions are often affected by their own culture that is also their readers’ culture. Therefore, this thesis explores translators’ strategies

affected by the translators' culture, and cases when translators attempt to avoid target-oriented translation in order not to violate the meaning of the original.

At the same time not all translators are ultimately home-bound travellers. For instance, the concept of bilingualism may refer to those cases when the degree of competence in both languages is native-like. However, this type of bilingualism hardly occurs in reality (Lörscher 2012: 4). In fact, the competence in each of the two languages can vary depending on various aspects (e.g. the area of the communication). Moreover, Lörscher explains that bilinguals may "lack the meta-language and meta-cultural awareness necessary for rendering a source-language text effectively into a target-language and culture" (Lörscher 2012: 5)..

The twentieth century brought multiculturalism that was a product of large-scale migration. The translation process ceased to pertain only to written and spoken language but also recognized the importance of cultural differences between various communities. Therefore, translation gained broader recognition as a means of "intercultural transmission beyond national boundaries" (Bassnett 2011: 101). Thus, translation between various communities refers not only to cultural and linguistic differences, but also age, social status, religion, etc. What is more, ideological, political and other issues cause translators to make prompt decisions in the conditions of high information flow from one language to another. Therefore, the process of translation often includes certain transformations such as adaptation, transcreation, editing, localization and so forth.

The metaphor of translators as travellers cannot be limited by the mere meaning of "moving between two worlds" because there are different understandings of the term translation itself by various cultures in the world. To explore the metaphor of translators as travellers in different cultures I cite Tymoczko who states that translation theory should spread beyond "dominant Western conceptualizations" because translation as a term has "etymologies, cognates, image-schemas or metaphoric meanings, lexical fields, histories, and specific practices" that are very diverse around the world (Tymoczko 2014: 68). Tymoczko explores a few instances of differences in meanings of the word 'translation' in Indian, Arabic, Chinese, Nigerian and other languages. I aim to discuss some of Tymoczko's examples in order to show that eastern and western understandings of translation have similarities. At the same time in my



discussion I also emphasize that eastern definitions of translation as well as western ones often focus on particular translation aspects but ignore other important points.

The first example describes the meaning of translation in India. As Tymoczko informs us, there are two words for translation in India – “rupantar” (“change in form”) and “anuvad” (“speaking after, following”) (Tymoczko 2014: 68). Both of these words (“rupantar”, “anuvad”) derive from Sanskrit. In fact, both of these terms refer to infidelity in interpreting the original text, and thus a translation practice is innate in the concept of changing a sacred fixed text. At the same time, these words imply not only change from one language to another, but also a form of transcreation that may help to replace sacred source texts with an equivalent text. Yet transcreative practices of translation in India imply the authority of the sacred source texts by not intending to replace them (Tymoczko 2014: 68). However, I argue that this approach does not always work in translations of travel guides because their goal is to help prospective tourists to navigate in a new foreign place. Tourists require precise descriptions of foreign dishes, cultural traditions and names of historical monuments. Learning about cultural peculiarities motivates tourists to visit distant settlements. In fact, transcreation is a useful form of translation when translators need to advertise a place or product. I discuss this method of rendering texts in Chapter Three, but here I just want to note that transcreative practices are familiar not only in Indian culture but also in western Translation Studies. Nevertheless, translation scholars in the West consider that transcreation is effective only when the translated text has a special goal that requires it to be transcreated rather than rendered.

In fact, there is another view according to which translation follows the source text not deviating or departing from it in form or content referred to in India by the word “chaya”, meaning “shadow” or “counterpart”, and it. A translation will still be different “depending on the angle from which the translator illuminates and interprets the source text” (Tymoczko 2014: 69). In fact, this approach is similar to Kussmaul’s creative translation. Kussmaul demonstrates that it is possible to preserve the notions and concepts of the source text in translation. Yet we still change something, for instance, the point of view from which a concept is seen or the focus on elements of a concept (Kussmaul 2000: 120).

Another term used to imply translation is “definition”, which connects translators with scientific and mathematic texts of the past. With the expansion of scientific and mathematical knowledge, translators “augmented” Greek texts with their own culture’s frameworks, reshaping Greek materials so that the subject matter is better articulated and defined in translations than in the source texts (Tymoczko 2014: 71). Nevertheless, Tymoczko stresses that this approach is not acceptable for religious texts like the Qur’an, the language of which was once also involved in the development of scientific and mathematical translations (Tymoczko 2014: 71). At the same time, western scholars employ a similar approach to translation. For example, Nord’s philological or learned translation gives explanations about the source culture in footnotes (Nord 1997: 49). Lewis also presents different functions of ‘commentary’ within translation. ‘Commentary’ may serve as an addition to a translation, giving information that is missed in a translation. This information can be a correction of a translation and it can point out what a translation really says (Lewis 2012: 238). Nevertheless, I want to stress that this type of translation depends on its audience. Texts written for specialists are more likely to have less explanation than the same type of texts created for non-specialists. In fact, texts written for specialists usually contain complex terms that are common among experts from different cultures. For instance, doctors from all over the world do not require explanations of medical terms in Latin in specialised texts. At the same time, the same texts with medical terms written for non-specialists (e.g. students) require more explanations.

In Chinese, the word for translation is “*fanyi*” or “*fan*” that means “turning [a leaf of a book]”, “somersault, flip” and “*yi*” stands for “interpretation” or a homonym of the term “exchange” (Tymoczko 2014: 72). By the twelfth century both terms became mutually interchangeable. “*Fanyi*” has a connection with the process of embroidery (Tymoczko 2014: 72). The source text is the front of a piece of embroidery, the target text is the back of the same piece. Thus, neither of these sides are identical because the back usually has “hanging threads, loose ends, and even variations in patterning from the front” (Tymoczko 2014: 72). Therefore, a translation is understood by the Chinese as being different from the original and is not expected to be equivalent to the latter in all respects. It is also important to mention that Tymoczko notes that “*yi*”, the Chinese word for translation that is a homonym with “exchange”, has a connection with “trade,

commerce, and mutual interactions”, echoing one of the aspects of translation that is intercultural communication, exchange (Tymoczko 2014: 72). This conceptualization of translation reminds us of another theory according to which the translator works in an asymmetrical relationship, cooperating more with the domestic than the foreign culture (Venuti 1998: 22). Moreover, western linguistic-oriented approaches in translation define language as an instrument of communication, and thus translators have to compensate for a gap that exists between the foreign and domestic cultures (Venuti 1998: 21).

The metaphor of translation as carrying ideas across is not so easily applicable to examples of languages like Chinese. In fact, a text in characters is understandable for speakers of many languages. Therefore, “the characters themselves serve to generate the translation for speakers of other languages using the same writing conventions” (Tymoczko 2014: 73). Translation of characters avoids the problems of intralingual translation and thus effaces linguistic and cultural aspects or various synchronic and diachronic differences. Here intralingual translation refers to the variations between dialects, lexical fields and historical and geographical changes. Therefore, “the use of characters is a powerful way to insure cultural continuity, obviating both interlingual translation and intralingual translation within the cultural sphere sharing the same literacy practices” (Tymoczko 2014: 73). Indeed, translation between characters makes the meaning more transparent, but the linguistic features become hidden and are not available for further investigation. At the same time, this “mental translation” creates a means of “cultural dominance” and an “imperialistic worldview” because characters used to be attached to particular ideas based on certain vocabulary that strengthens concepts from one language but excludes concepts from other cultures/languages (Tymoczko 2014: 74). This approach can have negative effects in translations of texts for tourists because it may create misleading stereotypes about other cultures and thus result in obstacles to dialogue between cultures. When there is no positive cultural dialogue that values differences, the result may lead to various political and other problems.

The Austronesian family of languages, or more precisely, the Tagalog language, has a word for translation, “pagsalin”, in which the root “salin” means “to pour the contents of one container into another container” (Tymoczko 2014: 74). The Malay language, part of the same family, has a word for translation

with the same root – “tersalin”. The word “salin” implies the pouring of such materials as “liquids or small granular solids”, for instance, rice, and thus these materials take the shape of the container in which they are placed (Tymoczko 2014: 74). In other words, translation in this metaphor does not refer to the aspect of fidelity between the source and target texts. Whilst the source text undergoes aesthetic and “cognitive reshaping”, functions form an important part of the process of translation (Tymoczko 2014: 75). However, “tersalin” also has another meaning in Malay. In its active form this word means “to give birth”. Thus, translation “is associated with bringing new life into being and pouring a fluid substance into a container that will give it a new shape” (Tymoczko 2014: 75). Tymoczko also shows the connection between concepts of translation, birth and reshaping of fluid materials because it gives an idea of the multiplicity of forms that translation can take. According to Tymoczko, “translation in this group of languages is not conceptualized as transfer or iteration, but as birth and reshaping in another form” (Tymoczko 2014: 75). Pym also presents the idea of the distribution of texts in time and space (Pym 2004: 5). This distribution refers not only to translation, but also localization. Localization is a popular modern form of translation that helps companies to reach a particular group of consumers with the help of texts in multiple versions or languages.

My decision to analyse a wide array of text types and excerpts is necessary in order to investigate various translation problems and decisions that exist in the field of travel and tourism. I aim to present cases of intercultural communication occurring not only between translators and readers of translated texts but also between translators and other agents (e.g. authors of articles, travel guides, localizers of websites and publishers). This approach helps me to demonstrate a diversity of textual functions in cultures of Russian and English-speaking audiences. My goal is also to identify translators’ responsibilities that differ between texts and to present new types of texts that exist in the digital area today. Nevertheless, I do not research various types of travel guides, travel magazines or travel websites. Thus, my thesis may lack a diachronic approach. For instance, I do not study translation problems of travel guides that existed in the past. At the same time, I do not focus on various types of modern travel guides. In fact, modern travel guides are classified according to types of trips (e.g. cultural or romantic). I also do not explore English translations of texts originally written in Russian. However, this analysis could present more

implications about cultural stereotypes that differ from country to country. In fact, my competence in Russian language is higher than in English, and this fact helps me to analyse decisions of Russian translators that affect Russian readers.

Chapter One of this thesis determines the roles of translators, travellers and tourists, and presents the general idea of translators' responsibilities in the field. This chapter explores the distinction between the role of traveller/ travel writer and tourist, deploying theories developed by Dann and Francesconi, who approach texts in the field of tourism and travel differently. As a major figure in the study of tourism and its language, Dann contrasts dependent and independent tourists. However, Dann still marks the term "tourist" with an unavoidable dependency on the industry of tourism (Dann 1996: 12).<sup>2</sup> Chapter One endeavours to break some negative stereotypes which are often attached to the term "tourist" by analysing the terms of tourist and traveller across all the stages of their trips. Unlike Dann, Francesconi studies tourism and travel as a whole (Francesconi 2014: 3). As a matter of fact, Francesconi does not separate the concepts of travel and tourism, connecting them both with cultural exchange (Francesconi 2014: 3). The reason why it is important to discuss the line between tourist and traveller can be seen in the analysis performed in this chapter. Certain examples of texts are the results of the work of travel writers, such as Jack Gavin and Alison Phipps or Don George; other texts are feedback left by tourists on TripAdvisor, or promotional texts created by travel bloggers (Gavin and Phipps 2005: 46; George 2009: 169). It is important to consider the difference between texts made by travel writers and texts created by tourists because they demonstrate that their approaches to writing about foreign cultures and the aims of their texts also differ. At the same time, I try to show that the field of travel and tourism has changed since the time when tourists were restricted to being dependent on mass tourism (Dann 1996). New types of travel and new roles that tourists play need to be studied further, and I attempt to draw a line between tourists and bloggers in the chapter. I ask the question of

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<sup>2</sup> A dependent tourist is one whose main aim is consumption and leisure in a form of package tours, services of the tourism industry and visits to widely known places of mass tourism (Dann 1996). Dependent tourists are passive tourists as they or tour agents make the plans for their holidays. An independent tourist is the one who is openly learning the culture and authentic traditions of a foreign place (Dann 1996).

who bloggers are, what their function is, and what their motivations are when taking trips or writing about places.

I use various texts in this chapter to analyse agents of the field, not only via interviews with them, but also via their writings and their authorship. Gavin and Phipps are scholars of intercultural exchange. In their monograph *Tourism and Intercultural Exchange: Why Tourism Matters* (2009) they present their study carried out when they went to the Isle of Skye as tourists. In their study they attempted to demonstrate how tourists communicate with each other in various accommodations (Gavin and Phipps 2009). Don George is a travel writer who has published pieces in travel magazines such as *Signature* and *Condé Nast Traveller* and in my thesis I use examples from his article “A Night with the Ghosts of Greece” (about a trip to Greece) published in a national travel magazine (George 2009: 95).

Chapter One outlines the role of the translator against a background of other members of the communication network in travel and tourism. An analogy created by Koestler’s theory of the “bisociation act” makes a link between the process of travelling and translation (Koestler in Cronin 2013: 140). This analogy is important in order to look at the work of translators who might metaphorically work at home, but linguistically and culturally move between a series of concepts and contexts. Nevertheless, translators and travel writers have different aims when they create their texts. Therefore, in the pursuit of identifying the process of work performed by travel writers and translators I aim to show the relationships that exist between travellers, tourists and translators. Specifically, this will target the field of travel and the industry of tourism, paying attention to each member connected with the original/translated text. This analysis of the relationships between travellers, tourists and translators helps to define the role of translators in tourism and travel. This model shows that translators cannot be completely identified with the figure of travellers. To clarify the difference between them I use Rizzo’s concepts of cultural exchange and metaphorical/cultural translation (Rizzo 2003: 2, 7). I attempt to show similarities between translators and travellers but also differences in their intentions. In Chapter One, I also suggest a classification between texts based upon the agents who take part in the communication in the field, providing a refinement of the existing classifications presented by Francesconi and Dann (Francesconi 2014; Dann 2006).

In this chapter I aim to explore a variety of cases concerning texts written by travellers, tourists and bloggers because this will help to define the different roles that people play while visiting places. These roles assist in creating a map of relationships that exist between agents in the field of travel and tourism: those who travel and those who write about travel. At the same time, to create an image of a traveller, tourist or travel blogger means to find other agents who influence their texts or their understanding of another culture. Among these subsidiary agents may be the local population, travel agents, publishers, IT specialists. To research every particular case of a text written by the traveller, tourist or blogger means to solve problems that translators usually encounter. What is more, identifying the roles that various agents play in the field makes it possible to analyse a broad scope of texts and communicative situations in which these texts may be used. However, there is a considerable number of cases when it is hard to say who is the author and who are the receivers of a text. For instance, bloggers have websites created for tourists, but they can be helpful for travellers, if they are researching the interests of tourists. At the same time some bloggers may write travel advertisements, a book about their travel experiences or even a travel guide. Unfortunately, I do not explore texts created in different historical periods that are also important for researching the diversity of genres in the field. My aim is to investigate modern texts for tourists.

Chapter Two focuses on the translation of travel guides for tourists and on the fact that translators should take into consideration not only cultural and linguistic discrepancies, but also the overall context of translation, with its audience, aims, clients' needs and other factors that differ between the contexts of the original and translation. This chapter researches how the culture of the readers influences translation decisions and how travel guides build an image of the whole country, or construct the tourism experience (Cronin 2000). Analysing the models of Nida, Nord and House, together with examples from the travel guides, I aim to showcase a range of valid translators' decisions and demonstrate how a target-oriented translation strategy helps to solve various challenges in the field (Nida 1964; Nord 1997; House 2015). Moreover, work by Nida, Nord and House help me to create an in-depth analysis explaining certain translation decisions (e.g. the relevance or irrelevance of some part of the original for the readers of the translated text) and demonstrate the main points of analysis that translators should consider before translating. Despite their

usefulness, the research into travel guides presented here reveals gaps in the three theoretical approaches discussed (Nida 1964; Nord 1997; House 2015). Therefore, Chapter Two attempts to recreate the translation experience of rendering travel guides, and develop the metaphor of a constant movement of translators between the foreign culture of the original text and their own domestic culture (Cronin 2000).

The analysis of various travel guides draws the attention of travel writers and translators to the necessity of having essential knowledge about a place presented in the travel guide. Thus, I paid special attention in my thesis to exploring the various problems that translators cannot ignore while rendering these texts. Travel guides are a powerful source of information about a foreign culture for tourists. Therefore, I found it useful to investigate how translators perform their responsibilities towards tourists and foreign cultures in texts. By this I mean all the translation decisions that may or may not be successful, and they provide the basis for more research into translation work. Nevertheless, most of the existing travel guides are beyond the scope of my work, but I show some cases that relate to the Russian market. At the same time, travel guides are not canonical texts, and thus the structure, language and the style of speech may differ from author to author, from one publishing house to another. This fact makes it difficult to carry out research in a more orderly classified way as in each travel guide translators can find more translation problems that have never been discussed before. One problem with researching travel guides was the difficulty in finding the original and translated texts of the same travel guide. What is more, the opportunity to interview translators would have produced more significant results on the nature of translation work in Russia (for example, information about the role of the publisher in making translation decisions, how translators interpret those parts of text where culture is presented negatively by the author or where the text is absolutely impossible to render because the translator has never visited that country/ has not tried this dish). Russian publishing houses treat information of this kind as confidential.

Chapter Three introduces the translator's decision-making process as a creative act, identifies the features and aims of creative translation, studies the field of promotional translations in magazines for tourists, and explains the nature of adaptation within the process of translation. As I attempted to include in my research examples of texts in the field which are distinctive but



nevertheless popular, I decided to focus on independent magazines. These sources are packed with the innovative ideas of their authors and translators. Interviews with a publisher and translators gave me an opportunity to come closer to an understanding of current problems in the publishing industry. However, the fact that these magazines are still new on the Russian market makes it difficult to explore this magazine range and to assess the differences, both between different Russian publications, and between those magazines and their foreign equivalents.

In this chapter I discuss creativity in translation by arguing against Loffredo and Perteghella's theory of similarity in creativity between translation and writing (Loffredo and Perteghella 2006). Discussing creativity in translation and writing I come to the question of what the level of connection between the original text and translated text should be for the connection between them to still exist. In search of a valid answer that would apply to the examples that I found in *Cereal* magazine, I explore theories of creative translation by Kussmaul and the concept of adaptive transcoding from Komissarov (Kussmaul 2000; Komissarov 1990). However, Kussmaul's theory does not consider that translators' decisions can be affected by their subjectivity, and thus I explore these cases and the possibility of excluding translators' subjectivity from the decision-making process. Cronin claims that "if each translation is a journey, then no one translator ever gets to the target language by the same route" and "it is the cumulative 'traces' of the target-language choices that generate the identity of the translation that make it read as a different text" (Cronin 2000: 105). Therefore, in one of the examples of translation I also present my equivalent, in order to show that translation decisions should be an area for investigation: good and bad practice should be studied as guides to future translation work. According to Cronin, "the incompleteness of translation, the 'loss' in the passage across languages and cultures, is not a terminal admission of failure but a stimulus to further translation attempts, further efforts to transcend the limits of our culture, language and time" (Cronin 2000: 91).

Discussing the limits of translation as intercultural communication, I use Komissarov's theory, which explains how adaptation works in various ways, depending on the different goals of translated texts (Komissarov 1990). My interest here lies in examining the extreme case of translation or co-writing that Komissarov connects with promotional texts, but I find a similar example in the

non-promotional article from *Cereal* (Komissarov 1990; *Cereal* 2015). To research this example I examine the term ‘transcreation’ and its difference from adaptation within the process of translation. I also attempt to understand why translators choose transcreation instead of standard translation, and form my explanation using my interview with the Russian publisher of *Cereal*.

Like almost any magazine, *Cereal* also has advertisements in it, and thus I focus my Chapter Three on translations of promotional texts. While Cronin discusses translation in relationship to money and trade, I research translation decisions in promotional texts in independent magazines directed at tourists (Cronin 2000). According to Cronin, translation in connection with money and trade can be described in the following way: “Once equivalence is established and one has the equality of all things through an accepted means of exchange, there results a certain smoothness, a grinding down of sharp corners, that eases and accelerates the circulation of things” (Cronin 2000: 111). In my analysis of advertising texts I use Torresi’s approach, arguing that some of the features of promotional translators that she suggests can differ from those of translators of advertisements in magazines for tourists (Torresi 2010). Using Torresi’s theory and examples from *Cereal* I try to answer the questions: “why do translators of promotional texts use strategies of simplification?”, “Might this strategy be the result of time limitations in translation production?”, “Should translators always be flexible in their cooperation with publishers, where the results of the translation may be affected?”, and “What are the means of persuasiveness directed at the Russian audience of *Cereal*?”

Chapter Four aims at identifying translations of online texts for tourists, focusing on the Booking.Com and *Condé Nast Traveller* websites (in English and Russian). Cronin notices that the problem of a globalised translation environment is “the tyranny of real-time, where translators have increasingly short response-periods for translation assignments” (Cronin 2000: 112). What is more, Cronin presents statistical data, according to which around 250 million pages of technical and commercial text are translated each year and the amount increases all the time (Cronin 2000: 112). In this chapter I explore translations of websites that Cronin calls globalised. My aim is to research cases of localization, how they differ from translation, and why the concept of usability is important for translators in localization projects (Abdulmanov 2015). Exploring the localization of Booking.Com discussed by Abdulmanov, I argue

that professional translators should not be limited by literal or word-for-word translation because they are intercultural mediators who know how to adapt the text to the target culture. However, Cronin explains that frequent updates of texts, limited time frames for the text's presentation, and fluency in the target text have resulted in translation that is done by machine and used by non-translators (Cronin 2000: 114). In my case of Booking.Com, the translation of this website was done by translators who were not allowed to use any strategies except literal translation (Abdulmanov 2015).

The examples of translations of Booking.Com website show that modern translators play a minor role in the complex process of website translation and localization. Cronin remarks that "the translator is a similarly endangered species in the area of machine translation" (Cronin 2000: 113). Combatting this negative assessment, my aim is to show that translators are not only linguistic experts, but also specialists in extra-linguistic aspects of translations. Modern online texts require various skills, including IT skills, and thus the role of the translator cannot be reduced to a solely linguistic interpretation of texts that have to be as close to the source text as possible. As Cronin states "it is also possible to see translation studies as another form of intercultural studies in the sense of bridging the gap between the two cultures of science and the arts/humanities" (Cronin 2000: 149). That is why I research in this chapter the difference in the translation strategies of adaptation between translations of printed texts and translations of online texts exposed to localization.

Today there are a great number of websites for booking accommodation. Booking.Com is the most famous one with viewers around the world and it is also localized for the Russian audience. My interview with Abdulmanov who localized this website helped me gain a fuller understanding of the actual localization process. According to Abdulmanov, translators of Booking.Com had to translate texts from this website word for word. Abdulmanov was hired to localize these translations for the Russian readers. The problem is Booking.Com did not allow translators to choose equivalents that deviate from the original text (even if these equivalents make the text clearer for the Russian audience). Therefore, it is understood that the role of translators as intercultural specialists is undermined by modern online companies. These modern online companies may look to reduce costs but at the same time this leads to compromises on quality. Websites like the TripAdvisor site, are rendered into

Russian via machine translation. Again this suggests the owners of these websites do not always regard high quality translation as a priority. A comparison of the various travel guides presented on Booking.Com made it possible to analyse actual translations of online texts and helped to identify limits of localization. At the same time, online travel guides do not give many details about the nature of the translators'/localizers' work; the translators and localizers are not identified. This fact prevents me as a researcher from exploring the practice of making decisions in translation of online texts.

The articles from online magazines that I also examined in Chapter Four of the thesis presented a large volume of features that are attached to a particular culture and assist in attracting more readers to the website of the magazine. Online magazines about travel are important sources of information for linguists who study the language of tourism. Meanwhile, the crisis in the publishing industry and the low demand for travel magazines in Russia make online magazines more popular among Russian readers, and thus they became useful for my research. Nevertheless, the volume of texts in English magazines and their Russian equivalents was difficult to classify, research and thus to compare them because they were written according to different paradigms.

The Booking.Com website localizes most pages towards the target readers. However, this website also contains travel guides in which foreign concepts and notions are still preserved. Accordingly, Chapter Four will explore how online sources for tourists undergo localization without losing the foreign atmosphere of the text, and demonstrate the limits of localization. Moreover, I consider why texts on one and the same website present different strategies of translation, depending on which subsection of the site they are linked to.

Intercultural communication has long proved the point that it is important to know not only foreign languages, but also foreign etiquettes, non-verbal language and cultural understandings of time and space (GALA in Jimenez-Crespo 2013: 16). The online magazine *Condé Nast Traveller* presents texts that differ completely from culture to culture. This includes cultural differences in the colours of pictures, information presented in the text and in video advertisements, and the key words that are meant to attract tourists. Therefore, analysing how *Condé Nast Traveller* in English and its prototype in Russian promote destinations, hotels and even foreign cultures, I try to perceive the nature of the localization of the magazine website – even when between the

Russian and English websites of the same magazine the only connection may be the concept of travelling. I also explore how Russian and British authors promote this concept in their texts.

The main conclusion of this work will highlight various tasks that translators perform in order to maintain connections between foreign and domestic cultures, and between familiar and unfamiliar notions. This research will be the first to examine a series of examples from various online and printed texts in the field of travel and tourism in order to show how target- and source-oriented translations facilitate the understanding of foreign concepts by tourists, and meet the requirements of other factors of the translation context (e.g. the functions of the translation or readers' expectations). Although Nida, Nord and House show in their studies that it is important to know the culture of the readers of the translation, their frameworks struggle to account for specific cases when, for example, the readers of the translation know the foreign culture discussed in the original text better than readers of the original text (Nida 1964; Nord: 1997; House: 2015). Meanwhile, these new examples highlight cases when translators have to solve various cultural/ideological problems and employ a target-oriented translation strategy in order to meet readers' expectations. The phenomenon of independent magazines has also not previously been discussed by Russian translation scholars, but only by journalists who work with these magazines. Furthermore, translators in the processes of localization are frequently overlooked by industries and therefore numerous foreign or transnational websites (e.g. TripAdvisor and Airbnb) have a low quality of translation into Russian (Jimenez-Crespo 2013).

The neglected relationship between the translator, foreign cultures, the original text and the translator's clients will be explored in this thesis. I will clarify the factors that create an image of a foreign culture, not only in printed but also in online texts for tourists, and show how promotional texts create various images for the Russian tourist. Consequently, I discuss roles of various agents in the field of travel and tourism, integrating translators, modern tourists and travellers in order to show that the idea of linking tourists and travellers with concepts of dependency/independency does not work in the digital era any more. Instead, I create a classification of texts where travellers, translators and tourists have a clutch of diverse and contextually sensitive roles in travel texts.

The objects of my analysis are travel guides, printed travel magazines and websites for tourists; they have a common aim, namely to reach a particular cultural audience (most often the Russian audience in my thesis). In fact, these texts address an audience in order to fulfil a number of different aims: to inform about a foreign culture or to promote a website or a tourist place. The choice of my examples in Russian can be explained by the fact that I am a native speaker of this language and thus I have extensive knowledge of the culture and language of the country. In fact, an ability to base translation decisions on deep knowledge of the culture and language of the translated text is of high importance for translators. What is more, the complex relationship between Russian and Western Europe, the question of ideology, publishing markets and the challenges of translation require an in-depth analysis of translation strategies in the field of travel and tourism industry.

## Chapter 1 The translator in the field of travellers and tourism

In the twentieth century the production of long-distance transportation assisted in the growth of mass tourism. In fact, the dichotomy between the terms of *tourist* and *traveller* appeared almost simultaneously with the beginnings of mass tourism in the 1850s, the term *tourist* taking on now familiar derogatory connotations (Speake 2003: 1186). Some scholars (Francesconi 2014) present the terms of *traveller* and *tourist* as interchangeable, but others (Cohen 2010) identify a dichotomy between the two concepts. For Cohen, the difference derives from historical context, such that *travellers* made trips via the Grand Tours of the seventeenth and eighteenth centuries, but *tourists* were pleasure-seekers who, thanks to the twentieth-century availability of long-distance transportation, turned trips into a commodity (Cohen 2010: 65, 70). In his classification, Cohen connects the difference between the *traveller* and *tourist* with aspects of dependency on, or independence from, the services of mass tourism (Cohen 2010). At the same time, Francesconi, who explores texts in the field of travel and tourism, avoids differentiating between these concepts. Instead she creates classifications of texts in this field – travel texts and tourism texts (Francesconi 2014: 3). As I already mentioned in the Introduction of this thesis by travellers in my study I mean travel writers who travel in order to produce texts with accurate information about a place or country for readers or prospective tourists. However, neither Francesconi nor Cohen mentions the figure of the *translator*, who is a key player in the field of communication about travel and tourism, and the wider intercultural environment (Francesconi 2014; Cohen 2010). If we are to explore the figures of travellers, tourists and the texts they produce, then it is impossible not to include the translators, who play a special role in the communication between travel writers and tourists.<sup>3</sup> Therefore my question in this chapter concerns who the translator in the field of travel and tourism is, and this cannot be answered without also identifying travel writers and tourists. To research this question I start by exploring similarities and differences between notions of traveller and tourist, on the basis of examples presented by travellers such as Don George and Dan Richardson, and actual texts written by travellers such as Jack Gavin and Alison Phipps, as well as tourists' reviews presented on the *TripAdvisor* website (George 2009;

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<sup>3</sup> The terms *travellers* and *travel writers* are synonymous within this thesis.

Gavin and Phipps 2005; [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)). Texts created by Gavin and Phipps and *TripAdvisor* reviewers assist in presenting the complete process of being a traveller or tourist: before, during and after the trip. I then connect translators with the field of travel and tourism by applying Cronin's concept of metaphor (Cronin 2000: 140) and Rizzo's model that shows similarities between travellers and translators (Rizzo 2003). Critically engaging with the theory of Rizzo, I attempt to suggest differences between travellers and translators that separate the process of translation from the process of writing, both of which have specific requirements and thus results (Rizzo 2003). Finding a place for the translator among travellers and tourists I create my own classification of texts produced in travel and tourism, which is partly based on the classifications of Francesconi and Dann (Francesconi 2014; Dann 1996). I also briefly attempt to answer the question of who bloggers are in this scheme, using the *Nomadic Matt* website and the internet project *Follow Me To*. However, I devote only passing attention to bloggers in the main part of this work because their texts are usually not translated, and concepts of translation are the main theme of this thesis. Nonetheless, when one discusses contemporary texts and their authors in travel and tourism it is difficult to exclude these kinds of writers entirely. Furthermore, I want to remark that the field of travel and tourism, together with its authors/recipients and circumstances, is very broad, and some specific cases may not be researched in the framework of this chapter. Nevertheless, in providing an illustrative survey, I attempt to explore as many instances in the field as possible.

### **1.1 Traveller and tourist**

The main similarity between the notions of the traveller and tourist is that these terms refer to the person's physical movement between places. The prefix *tra-* in the word "traveller" derives from the Latin *trans* which means an idea of "moving across, going beyond, crossing the border, shifting from one situation or reality into another" (Rizzo 2003: 4). There is also another version of the etymological meaning of the traveller, which is also connected with the physical movement and work. Cohen explains this version, citing Fussell, who says that "travel" or "travail" (Latin "tripalium") means "an instrument of torture designed to rack a body" and emphasizes an aspect of activity and hard work in the meaning of the traveller (Fussell 1980 in Cohen 2010: 65). In fact, in Western



society “travel” has an association with laborious long-distance journeying (for example during the Grand Tour of the seventeenth and eighteenth centuries), though over time this has been replaced by cheaper and more accessible trips because of innovations in transportation (e.g. railways) and associated technologies, which resulted in the development of mass tourism (Cohen 2010: 66). The Soviet Society for Proletarian Tourism that appeared in 1920 still identified the “tourist” as someone who “embarked on a purposeful journey” with a help of the person’s physical powers: by foot, boat, bicycle and so on (Garkavenko and Milne 2015: 49). Thus, in the Soviet Union people connected the notion of the tourist with physical movement. Tourism in the twenty-first century can also include those who travel in order to exploit a particular level of physical skill. For example, the Adventure Travel Trade Association established in 1990 claims climbing, backpacking, hiking and other types of tourism to be “adventure tourism”, which is “a tourist activity that includes a physical activity, a cultural exchange, or activities in nature” (Wicker 2017). Moreover, the recommendations of modern travel guides imply tourists’ movements and activity: “stop”, “look”, “see”, “walk” (Francesconi 2014: 26). Francesconi calls this phenomenon the “mobile gaze”, which alludes to “the direction, duration and intensity of the movement and of the gaze” (Francesconi 2014: 26).

Tourists are frequently exposed to foreign words in texts written by travel writers. The language of travellers and tourists inherently contains foreign names of places they visited, dishes they tried and, perhaps even foreign words they learned trying to communicate with the local population. Cronin points out that travel writers travelling through the language make the readers “undertake the same journey” (Cronin 2000: 37). For example, tourists as readers of travel guides encounter foreign words, which are not always explained by the author, and thus tourists have to go beyond the text they read, checking dictionaries or other literature to understand foreign terms. One of these examples is travel guides. Dan Richardson is the author of the *Rough Guide to Moscow*, and I conducted an interview with him devoted to the travel guide. He uses Russian borrowings without explanations in the text, aimed at English-speaking tourists: “educated British readers are familiar with terms like commissar, politburo, apparatchik, etc - they don't need an explanation”. Moreover, certain ordinary experiences such as visits to restaurants or purchasing postcards are routine when we are at home, but when tourists and travellers abroad they pay greater

attention to them. This is due to challenges inherent in communication with foreigners and unfamiliar systems.

Apart from mobility, which is implied in both the notions of traveller and tourist, they are also similar in their invocation of departure and return. In other words, travellers and tourists start and finish their journeys at home. Indeed, journeys are constituent of the role of the traveller and tourist, but if travellers and tourists would not return home, they could be called migrants or nomads. Leiper explains that *tourism* is derived from “the Greek word for a tool used in describing a circle” (Leiper 1983: 277). The word’s etymology refers to “a circular movement (twofold emphasis – on modality and purpose of the travel),” while “avoiding a straightforward route” (Palusci and Francesconi 2006: 58). Travellers, who undertook the Grand Tour also had circular trips ending up at home. Confirmation of this fact is found in the modern encyclopaedia of the Enlightenment (first published in 2001), which defines the grand tour as “a specific type of instructional journey, always oriented from north to south, with a return to the point of departure” (Delon 2013: 622). If we consider modern travellers as also travel writers, then travel writers go to foreign places to bring home the result of their journey in a form of text. Therefore, the traveller’s return home is not only physical, but also linguistic. Together with Cronin I perceive writing in travellers’ native tongues as itself “a form of homecoming” and then letters, postcards, e-mails, diaries become a symbolic return home or “a brief foray into the home territory of language” (Cronin 2000: 32). Cronin explicates that “the ‘home’ of language becomes a halting site of difference” or “a revisiting of the mother tongue as the writer picks his/her way through the multiple traces of language difference from the journey” (Cronin 2000: 35). Tourists, like travellers, finish their journeys at home writing online reviews on websites such as TripAdvisor, Booking.Com or sharing their experiences and impressions with other people.

The concept of homecoming revealed in texts written by travellers and tourists also insists that these texts contain subjectivity. When travellers and tourists tell stories about their visits, they often encounter difficulties in explaining a foreign concept to their audience. For example, the names of foreign dishes mean little to those who have not sampled them. To render a foreign dish comprehensible, tourists and travellers rely on sensual descriptions to convey the taste and smell of a dish. By such methods, it is possible to

overcome challenges in understanding. In the book *Lonely Planet's Guide to Travel Writing*, George urges: "When we travel we experience the world with all of our senses ... Let your ears and nose and taste buds and fingers do as much work as your eyes" (George 2009: 47). Furthermore, discussing the formation of a mental image of a place in connection with human perception and cognition, Hall and Page explain that these images are "an individual's own view of reality", but for tourists they are important when "making decisions about their experience of a destination, whether to visit again, and their feelings in relation to the tourist experience of place" (Hall and Page 2006: 256). Travellers and tourists, whether consciously or not, attempt to translate their experiences of one foreign culture for another culture. This idea is also supported by Rizzo, who sees translation as a characteristic feature of any travel writer: "When writers write a travel text upon returning home, they are, consciously or not, translating the newly experienced culture into the target one" (Rizzo 2003: 3). Rizzo emphasizes that "the mechanism of writing about visited lands and of transposing these places on a textual level therefore implies a passage from the source cultural backdrop (the visited country) to the target (the author's home land)" (Rizzo 2003: 3). Tourists who share stories about their journeys on the internet are also travel writers to some extent, and thus tourists like travellers tend to be interpreters of their experiences. However, there are no identical interpretations of one and the same place, as Pratt notes: "no two persons perceive the world in exactly the same manner" (Pratt 1998: 1).

Indeed, concepts of travellers and tourists have become synonymous because modern technologies have altered the way people viewed travellers and tourists. Modern travellers and tourists are often equal in freedom from the travel agencies because they can easily navigate in an unfamiliar environment thanks to Google maps or have basic communication with locals via Google translate. Therefore, today it is difficult to differentiate between travellers and tourists because dependency on, or independence from, the transportation and mass tourism implied in these notions has become relative. The point is that not every traveller is absolutely independent from transport and other services which mass tourism offers, as not all tourists fully rely on services of mass tourism (e.g. package tours).

If we are to explore cases when tourists can be either fully or less dependent on the tourism industry, then it is important to consider a theory of

tourist types from Cohen. Cohen differentiated between four types of tourists in relationship to their dependence on tourism services: “the organized mass tourist”, “the individual mass tourist”, “the explorer” and “the drifter” (Cohen 1972: 167, 168). “The organized mass tourist” refers to those tourists who remain in their “environmental bubble” in the form of a familiar environment such as a hotel or tour bus throughout the trip (Cohen 1972: 167). This type of tourists buys a package tour, and thus their journey is predetermined and fixed (Cohen 1972: 167). “The individual mass tourist” is not entirely dependent on a group and the trip is not fully pre-planned (Cohen 1972: 167). This type of tourist implies some level of freedom for the tourist in choosing times and places during the journey. At the same time Cohen emphasizes that the tourist of this type still makes the main arrangements through a tourist agency and experiences the foreign culture “within the environmental bubble of the home country” (Cohen 1972: 168). The next type of tourist is “the explorer”, which means that the tourist is responsible for all of the arrangements of the trip, chooses to travel ‘off the beaten track’ and tries to communicate with local people in their language, but also looks for comfortable conditions of transportation and accommodation (Cohen 1972: 168). “The drifter” is someone who avoids any of the commercial tourist experience. This is the type of tourist who “tries to live the way the people he visits live, and to share their shelter, foods, and habits, keeping only the most basic and essential of his old customs” (Cohen 1972: 168). Cohen also remarks that the drifter has no fixed plan for the trip and no “well-defined goals of travel” (Cohen 1972: 168). Although Cohen’s classification concerns the different kinds of tourists, he still tries to create a relative comparison between some of these types and the traveller: “while the explorer is the contemporary counterpart of the traveler of former years, the drifter is more like the wanderer of previous times” (Cohen 1972: 175). The focus of Cohen’s approach is the level of connection between a person who travels and the familiar environment that mass tourism maintains via recognizable chains of hotels or organized tourist groups. However, Cohen’s theory does not explore the texts that travellers and tourists create during and after their journeys. Analysis of texts written by travellers and tourists could assist in determining the difference in goals that make travellers and tourists organise journeys. Although the boundary between traveller and tourist is blurred, it still exists. Therefore, I attempt to infer differences between these

notions by looking at examples of certain texts that travellers and tourists produce.

The first example is reviews of tourist attractions left on the TripAdvisor website. TripAdvisor is designed to help people to find accommodation/hotels to stay at, as well as other tourist spots and activities, using data from the comments and ratings left on the website by previous visitors. This website gives people who travel “the wisdom of the crowds to help them decide where to stay, how to fly, what to do and where to eat” (TripAdvisor). For my analysis in the following sections I chose as a sample several reviews left by those who had travelled to the Lingshan Buddhist Scenic Spot in China:

“Las Vegas, Chinese style” (WineEng, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)).

“The best way is to imagine a [sic] amusement park with a Buddhist theme” (Ragos81, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)).

“I’m not into going to Buddhist temples because I thought if you’ve seen 1 you’ve seen them all, [...] Quite modern. Good for taking pictures” (Lemonfresh76, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)).

“The show was boring” (tatjanaa2016, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)).

“Big and nice park to spend a day. [...] Recommended!” (Gegaud, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk))

“Places to eat were nearly impossible to navigate for people with limited Chinese language ability” (estuite, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)).

“A must see if you are near Wuxi and have a few hours” (Tim R, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)).

The second example is a trip by Gavin and Phipps that has become a part of their ethnographic study of tourism on the Isle of Skye and intercultural communication in the tourist environment. The result of their journey was a book based upon their research.<sup>4</sup> “Rather than hanging about the island for a whole tourist season collecting data”, the scholars acted as “real” tourists in “real” tourist time (Gavin and Phipps 2005: 7). For example, Gavin and Phipps decided to act as “regular” tourists booking accommodation and visiting tourist attractions. In fact, these scholars were “participants” and “observers” of the intercultural exchange in the tourist environment. Gavin and Phipps had ethnographic journals, collected particular artefacts and documents, and even

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<sup>4</sup> Gavin, Jack, and Alison Phipps. 2005. *Tourism and Intercultural Exchange: Why Tourism Matters* (Clevdon, Buffalo, Toronto: Channel View Publications).

recorded various conversations, stories and discussions they experienced during their trip (Gavin and Phipps 2005: 8).

The several differences between these two examples show that the authors of these texts have distinct approaches to travelling. The first example reveals that visitors share their particular perceptions of a foreign place, which emerge from their private associations, comparisons, or stereotypes. It is evident that these reviews emphasize a subject-oriented aesthetic and somatic experience that remains some distance from the reality of a culture. No matter how independent from the services of mass tourism authors of reviews on TripAdvisor were, their goal and expectation were to satisfy their own preferences. In the second example, Gavin and Phipps explain that if they had not intended to write about their experience, they would not have travelled to that location, in that precise way, at that precise time (Gavin and Phipps 2005: 46). After carrying out the research, Gavin and Phipps produced a monograph based upon their analysis of the intercultural communications between tourists. Thus, this trip was a part of their work, not a holiday, even though the researchers had to act as tourists

I acknowledge that there is a spectrum of experiences for the tourist. In utilizing the term 'tourist', I intend to convey a search for private, aesthetic pleasure acquired in travelling. My aim is not to promote negative associations regarding tourists or positive associations regarding travellers. One and the same person can travel for their holidays and visit other countries as part of their vocation, producing a written text about their experience. Being a traveller or a tourist indicates distinct approaches to visiting foreign cultures. In the next few sections, I compare the main features of the traveller and tourist prior to, during, and after their journey with regard to the difference in their purposes.

### **1.1.1 Travellers and tourists: before the journey**

The illusion of being an independent tourist or traveller is promoted and carefully maintained by the tourism industry. Even business booking package tours choose to be called *travel* agencies rather than *tourism* agencies (Cohen 2010: 66). However, it is difficult to determine what prompts tourists to visit popular destinations again and again. Johanneson questions whether tourists "are more important in shaping the tourist place than the firms and local people promoting it" (Johanneson 2005: 139). Nevertheless, journeys usually begin

with an encounter with stereotypes created by promotional texts or feedback from tourists, as one of the tourist reviews from TripAdvisor reveals: “I’m not into going to Buddhist temples because I thought if you’ve seen 1 you’ve seen them all” (Lemonfresh76, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)) or “The show was boring” (tatjanaa2016, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)).

The difference between the traveller and tourist begins to emerge long before each embarks on their respective trip. Tourists encounter the images of foreign concepts in various sources of information. MacCannell proposes the term “marker” for referring to pieces of information about tourist attractions (MacCannell 1999: 41). These markers can include guidebooks, signboards, souvenir matchbooks, and so on. (MacCannell 1999: 41). Markers also range between those that exist far from the attraction (“off-site”), like advertisements, and those that are attached to the attraction (“on-site”), such as inscriptions (MacCannell 1999: 111). In fact, tourists create an image of a particular place before their trip because of off-site markers, which also shape particular tourists’ expectations. For tourists, texts encountered prior to the trip become an opportunity to contrast reality with expectation. As Boorstin notes, much of the tourist’s curiosity concerns “whether the impression resembles the images found in newspapers, or in movies” (Boorstin in Dann 1996: 65). Indeed, these images can confirm or deviate from what was anticipated. When tourists’ expectations “do not mesh with the promises held out by the language of tourism,” then one may make a complaint (Dann 1996: 2). “On the other hand, when tourists are satisfied with their experiences,” they become “promoters” (Dann 1996: 3). Tourists’ reviews on TripAdvisor can be a good advertisement for some places: “Big and nice park to spend a day [...] Recommended!” (Gegaud, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)). Nevertheless, expectations may be either met or not during the subsequent visit to the actual site. Perhaps, when these images are not met, tourists leave reviews like the one above which said that the place was boring.

Mass tourism generates an illusion of the necessity to see a famous tourist spot. An authentic tourist experience involves not merely connecting a marker to an attraction, but participation in a collective ritual, in connecting one’s own marker to an attraction already marked by others (MacCannell 1999: 137). Perhaps the most substantial example involves the Leaning Tower of Pisa, which attracts millions of tourists each year, with an entire industry built

around taking comically posed photographs with it. In fact, the material objects of a trip attract tourists. This fact can be confirmed by one of the tourists' reviews from our sample: "Good for taking pictures" (Lemonfresh76, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)). Gavin and Phipps emphasize that "we perceive and read others, their sounds, their objects ... in a material context" and "as part of our active process of engagement with an environment, pulling in the weather, the scenery, the litter, the souvenirs as ways of expressing emotion and giving hue and shade to our journeys" (Gavin and Phipps 2005: 75). Indeed, for some tourists it is a special tradition to return home with magnets or souvenirs from a place they have visited. Other tourists bring a camera along as it helps in the preservation of memories. The internet motivates tourists to share photographs from their travels to garner appreciation in the form of "likes" or other feedback from internet users. The methods by which tourists consume foreign culture illustrate that tourists strive to preserve their memories of holidays by various means, relying on print, electronic, or photographic media, often displayed on a shelf as a souvenir.

In stark contrast to these tendencies, travellers cannot create their texts without experiencing a foreign culture and without crafting accurate descriptions of a location. Accuracy in the description and reality of a described story are the reasons why travellers do not create a particular image of a place before the trip, but they do it after they experience it. Thus, travellers avoid stereotypes and other expectations which might arise from texts produced by someone else. George, who is a travel writer, published in national travel magazines such as *Signature* elucidates:

Travel pieces must be accurate in two ways. First, they must be factually accurate in their reporting ... The second kind of accuracy is in perception and description ... A good travel story is basically the accumulation of such details of perception and description. But you can't put these descriptive details into your stories unless you experience them first (George 2009: 46).

Furthermore, travellers, who explore a foreign place in order to write a text with essential information for future tourists, tend not to use subjective comments left by tourists, but strive to read more informational literature. For instance, George in his article 'A Night With the Ghosts of Greece' advises reading the *Blue Guide: Greece* guidebook and *Delos: Monuments and*



*Museum* (George 2009: 101). Therefore, travellers are searching for a pure foreign meaning unaffected by subjectivity, while tourists make judgements based upon their own attitude or opinion about a place or tourist attraction.

### **1.1.2 Travellers and tourists: during the journey**

Tourists seek to domesticate or reaffirm their feelings, experiences, and opinions. Tourists experience such domestication in terms of what they already know and ignore experiences that do not meet their expectations. For example, the review from the tourist who thought that all Buddhist temples are the same also included the tourist's subjective comparison: "The reason I called it a Buddhist Disneyland is because it's not your typical temple" (Lemonfresh76). It is important to note that this tourist is from California, and thus the comparison is based upon a concept familiar to the tourist. As Uzzell and Dann consider, tourists do not pay attention to the specific qualities of the destination, but rather to the destination's major attributes, where these match the tourist's psychological needs (Uzzell in Dann 1996: 46). We have explored examples of tourists' psychological needs or preferences in the reviews left by visitors of a Chinese temple. One of the reviews explains that visiting Chinese temples is "not that interesting" if such a temple has been seen before. Notwithstanding, the tourist found this particular temple interesting. The reviewer did not present descriptions of the temple, its history, or its culture. The review was grounded upon the tourist's personal preferences and interests, which were formed during previous experiences of similar places. Another reviewer of the same Chinese tour shared: "Our guide Sinckler was amazing, very knowledgeable and funny! The tour had a lot of solo travellers and had a blast. The food was surprisingly tasty" (Laila M). This example concretizes the notion that some tourists are motivated more by the affective experience of a journey and less by the actual features of a location. The tourism industry understands how to inspire tourists to travel and thus frequently categorizes tours into romantic trips, family trips, shopping trips, relaxing beach trips (seen for example in *Condé Nast Traveller* magazine). The specific place is less important than the feelings which tourists want to enjoy during their visit. As noted above, there is a spectrum of reactions from tourists, as the term 'tourist' unites people from different social backgrounds, fields of knowledge, religions, and age groups. The primary feature uniting tourists is their shared interest in travelling. Styles of travel

correspond to the personal motivations of the tourist who undertakes a journey during a holiday, but not to the traveller for whom travelling is an unavoidable career-related assignment.

A central feature of the traveller is that of speaking, learning, or researching the foreign language to gain a deeper understanding of the culture or an object of their research in the foreign environment. This phenomenon is described by Cronin as a “commitment to learning the language and merging into the surroundings”, but “the degrees of language knowledge that travellers do in fact possess vary of course, from the limited vocabulary [...] to the years of study [...]” (Cronin 2000: 52). Indeed, a traveller requires some knowledge of a foreign language to discover aspects of culture: places, linguistic aspects, people, traditions, cuisine. Admittedly, the level of the foreign language knowledge may be similar for travellers and tourists, but the purpose for which they use this knowledge differs. Gavin and Phipps, who lived among tourists in order to carry on their research into international exchange in the tourist environment on Skye, noticed that tourists being in the foreign country to mix their own language with languages of other tourists and locals during communication (Gavin and Phipps 2005: 111). Gavin and Phipps recollect how in hostels where they stayed every evening tourists were sharing their stories of the day in various languages, and phrases which Gavin and Phipps knew in Gaelic and shared with other tourists in the hostel later appeared on postcards and in journals “as proud tokens” of tourists’ “attempted engagement” (Gavin and Phipps 2005: 112). This whole experience of communicating with foreign tourists was a part of the research of Gavin and Phipps and thus communication with other tourists had a scholarly purpose and working responsibility (Gavin and Phipps 2005: 46). Contrary to travellers, tourists are on holidays and often they tend to use foreign phrases as an opportunity for communication with other foreign tourists/locals or as “proud tokens” which they can share with others. Gavin and Phipps emphasize the importance of language knowledge for tourists who, like any human, have a need for making conversation and exchanging stories (Gavin and Phipps 2005: 111).

Although travellers and tourists are exposed to a foreign language in the streets, in the hotel, and in public places such as toilets, their aims for understanding local people differ. Overcoming difficulties in communication with others permits tourists to satisfy basic physiological and psychological needs

related to sustenance and essential purchases. To support this idea I refer to the reviews of tourists on TripAdvisor: "Places to eat were nearly impossible to navigate for people with limited Chinese language ability" (estuite, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)). A tourist's need to comprehend a foreign language stems from psychological needs, bodily requirements, and emotions. Meanwhile, for travellers, each foreign word is an opportunity to render a clearer image of a foreign culture. Gavin and Phipps provide an example of a traveller who visits a toilet in another country and encounters a multiplicity of various texts, bodies, and material objects which convey much about a foreign way of life: "There are notices in many languages concerning the disposal of waste and sanitary products, and we are up close with others, negotiating tight spaces, corners, sharing taps and dryers" (Gavin and Phipps 2005: 40). Difficulties in communication also provided for Gavin and Phipps an opportunity to research intercultural communication in the tourist environment. In particular, Gavin and Phipps observed how different languages mixed together in one conversation between tourists from different countries. This observation helped them to figure out that "languages transform themselves around other-cultural objects" (Gavin and Phipps 2005: 111). Travellers extract knowledge about social and cultural environments from experiences in foreign locations. For travellers, communication challenges are an opportunity to deepen their knowledge of a culture.

Yet another important distinction between travellers and tourists throughout the journey is related to time and flexibility. Tourists tend to visit foreign countries with precise itineraries and goals. Often, this is because tourists are entitled to a specific amount of vacation days at work, which necessitates a strict itinerary. Tourists usually advise each other whether it is worth spending time on a place or not: "A must see if you are near Wuxi and have a few hours" (Tim R, [www.tripadvisor.co.uk](http://www.tripadvisor.co.uk)). Consequently, they select tours which are guided, advised, and explained by a professional or sources of information which can help with finding a way in the foreign country (Dann 1996: 89). Travellers, by contrast, must be flexible. George explains that travel writers ought to be prepared for anything when they leave their rooms:

You may need to alter your itinerary to take in a once-every-seven-years festival you hadn't known about, or to spend an impromptu afternoon with the wine-maker who promises to make a fascinating subject for your

article. The moral is this: the more flexible you are, the better (George 2009: 167).

When a traveller works as a freelance writer, his or her plans depend upon a multiplicity of other people and circumstances, which then become the object of the freelance article.

### **1.1.3 Travellers and tourists: after the journey**

All journeys come to an end and travellers return home with materials for articles and books while tourists return with memories of holidays in the form of souvenirs and stories they hope to share with friends and family. When communicating concepts of a foreign culture in one's original language with the aid of private experiences, achieving absolute accuracy is problematic. Nevertheless, travellers seek to create an image of a foreign country, while tourists tend instead to compare all the foreign elements with their familiar surroundings at home. King, as a traveller and ethnographer who researches foreign cultures, remarks that the best ethnographers understand that their perceptions of otherness are always grounded in themselves, and thus ethnographers are "not truth-tellers or headline-grabbers", but they are "light-shiners and story-catchers" (King 2016: 14).

Tourists contribute to stereotypes by envisioning a foreign culture upon the unreliable grounds of their private judgment, as illustrated in the reviews presented above. Moreover, tourists readily believe the stereotypes and associations that advertisements or other tourists create on websites such as TripAdvisor. Johnson explains that "tourist contexts do change one level of meaning" as cultural features which once possessed a sense of ritual or ceremony are now "driven by the tourist dollar" (Johnson 2002: 16). Contrarily, travellers gather information about their destination, and, mindful of their experience, they refrain from generating new stereotypes and seek to eliminate existing ones. To return to George's insight, the travel writer's aim is "to present an accurate" description of a place as though "the reader is transported there" (George 2009: 12). Travel writers become seekers of truth striving to present balanced cultural information, producing texts about foreign cultures which exhibit accuracy to prompt genuine understanding.

## 1.2 The concepts of traveller and translator

Travellers/travel writers and translators are together responsible for the exchange between cultures, and thus they attempt to bring various cultures together. Cronin highlights the connection between travelling and translation via the concept of metaphor, applying Koestler's theory of the "bisociation act," which functions by "combining two different sets of rules, to live on several planes at once" (Koestler in Cronin 2000:140). Indeed, the composition of texts written by travel writers and translators brings into association "the like and the unlike, two disparate languages" (Cronin 2000: 140). Indeed, translators together with travel writers compare foreign with domestic features to avoid the difficulty of understanding another culture. By these means, the foreign atmosphere is not only preserved, but also rendered intelligible through the application of a familiar language and culture. For example, an excerpt taken from the *Lonely Planet China* travel guide in English and its translation in Russian demonstrate this case:

**English text:** "Spring also sees the liuxu (*willow catkins*) wafting through the air like slow-motion snowflakes" (Harper and Low 2011: 46).

**Russian translation:** "Еще одна примета пекинской весны – люсюй ("новые сережки"), или пух, кружащийся в воздухе подобно хлопьям снега" (Harper and Low 2012: 46-47).

**Back translation:** "One more sign of Beijing spring (is) – liuxu ('new catkins'), or fuzz, whirling in the air like snowflakes".

In this example the travel writer and translator adapted the Chinese term *liuxu* to different target audience. Therefore, notions slightly differ from text to text, but the target reader can locate the name of the foreign concept explained in accessible language with familiar cultural analogies.

For travellers and translators, cultural exchange means not only diversity of cultural concepts within cross-cultural contacts, but also a constant search for new decisions on how to interpret these foreign concepts. Therefore, translators in the travel sphere and travel writers both shift from the foreign culture to the domestic one, and from the domestic culture to the foreign. I follow Palusci and Francesconi in also considering translation as a "never-ending process," a "work in progress which is not supposed to achieve a definite and unequivocal conclusive solution" (Palusci and Francesconi 2006: 8). However, as there is no absolute rule regarding the means of interpreting foreign concepts, travellers

are perpetually in search of the most effective methods of describing a foreign culture. This brings us back to the notion of the endless oscillation between foreign and domestic cultures. Both translators' and travellers' continuous movement between texts and cultures refuses to be limited to their familiar notions of their culture, as their primary motivation is to inform readers about other cultures. Additionally, many languages and cultures are historically connected to one another, and to comprehend one language or culture inadvertently involves delving deep into their relationships with others. Traditions are rooted in a culture and coming to comprehend a person, a society, a religion, a culture, or a history is impossible without investigating cultural behaviour, the etymology of names of geographical locations, and cultural traditions. A culture is a web of meanings concealed by its linguistic signs.

I already mentioned above that the aspect of physical mobility is innate in terms of *traveller* and *tourist*, but this aspect should be applied differently to the notion of *translator*. However, some part of etymological meaning of *traveller* connects it to the notion of *translator*, make it worth reiterating these roots here. The theory of the existing similarity between *translator* and *traveller* comes from Rizzo, who has found that the common prefixes (tra-, originating from the Latin *trans*) of these terms refer to the concept of "moving across, going beyond, crossing the border, shifting from one situation or reality into another" (Rizzo 2003: 4). The difference lies in that the key aspect of mobility in translation is linguistic (textual), rather than physical and linguistic as in the example of the traveller. To make a journey is a major part of being a traveller.<sup>5</sup> The translator does not need to make a journey to interpret an already existing text. At the same time translation of the original text implies a particular amount of change. Travel writers also unconsciously alter a part of truth about a foreign culture as

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<sup>5</sup> Although exceptions from the rules happen and travellers sometimes have to write their texts without visiting an actual place, that is an unfortunate situation which is often hidden by publishers and not welcomed by travel writers themselves. Here's what Thomas Kohnstamm, a former Lonely Planet travel writer, remarked in an interview about his Colombia book:

I wrote the History, Environment, Food & Drink, and Culture sections of that book – basically the intro of the guidebook. Would my research have benefited from me visiting the country: yes. But the reality is that on many low-budget travel writing projects (i.e. countries like Colombia), publishers can only afford to send a couple of the writers into the field. Lonely Planet DID NOT contract me to go to Colombia as there was not enough money in the budget for the book. I did the research based off of memory, notes, interviews with Colombians and research at the Colombian Consulate in San Francisco. (NomadicMatt 2008)

they filter their experience via their own perceptions. The idea of change and transformation is the result of “cultural exchange” in which travel writers and translators take part (Rizzo 2003: 4). Rizzo proposes that translation “involves some sort of manipulation, which depends upon the translator’s tasks and goals and upon the target reader’s expectations” (Rizzo 2003: 6). However, Rizzo does not specify the precise amount of manipulation required. Information about a foreign culture can become irrelevant if it is heavily altered to accord with the target readers and culture. Moreover, translation differs from writing because it is reliant upon the original text. Thus, if the border between the original and translation is blurred, translation becomes adaptation or independent writing. However, connection between the original and translated texts can be based on much more than just the linguistic aspect. For instance, the Manipulation School associated with the cultural turn in Translation Studies, which is described as follows: “Not the linguistic features of the source text are then the central issue, but the function of the translation in the ‘target culture’” (Mary Snell-Hornby 2006: 49). The function of the text in a particular culture helps decide what kind of manipulations will be permitted. Translators can build their strategies by taking into account not only the audience’s expectations, but also the client’s (e.g. publisher’s) requirements.

Translators and travellers differ in the key concepts that identify them as *translator* or *traveller*. Translators working with texts in the field of travel and tourism do not need to visit the location presented in the original text. The point is that translators are not independent authors of their texts like travellers, who need to make a journey in order to shed light upon the object of their writing (Bassnett 2004: 70). For this reason, translators must rely upon information collected by the traveller, which in its turn ought to be unbiased since the completed texts are intended to provide information for tourists about a foreign place. Nonetheless, it can be valuable to consider that translators who translate writers’ travel experiences are travellers who move “through the mind of the writer” (Rizzo 2003: 3). Rizzo explains that “travel plays the role as connector between the activities of writing and translating, which find a linking point in their orientation towards a process of transferring source cultural contexts into target cultural ones” (Rizzo 2003: 4). The aim of translators is to alter source texts, both to increase reader comprehension and preserve the foreign atmosphere

created by the authors of the original texts, thereby more effectively preparing tourists for life in a foreign place with its particular traditions and rules.

The level of foreign language knowledge is important for translators, for whom it is the main instrument of work. Travellers may not have a high level of foreign language knowledge because they tell their own experience of their trip. Travellers are storytellers for whom the problematic nature of translatability is minimized since they do not act as translators and therefore are not at risk of misunderstanding the authorial intent of an original text. By contrast, translators have to interpret not only the foreign culture presented in the text by travel writers, but also understand the idea conveyed by the author of the original text. Moreover, translators frequently have to adapt the original text for the culture of readers that differs from the culture of readers of the original text. Scholars such as Bassnett identify the term *translator* as a mediator between cultures (Bassnett 2011). Translators must therefore research the culture which, and for which, they translate and must have an excellent command of a foreign language along with their mother tongue. Furthermore, they ought to have a thorough grasp of historical, geographical, and other aspects, of the foreign culture. Yet the most noteworthy feature of the translator is an ability to maintain objectivity and not permit translations to be shaped by stereotypes or personal attitudes to foreign cultures and countries. While travellers also present an image of foreign places, as independent authors of their texts they possess a greater degree of freedom in deciding how to present a particular cultural concept.

### **1.3 Analysis of texts in the travel field and the tourist industry**

The classification of texts in the field of travel and the tourism industry differs from scholar to scholar. To build a relevant strategy of translation in the field of travel and the industry of tourism, I shall present my classification of these texts. Before I do so, I explore Francesconi's classification because it is one of the most multidimensional, and incorporates various aspects, such as actors, medium, genres and so on. (Francesconi 2014). This makes it a natural ally for the more comprehensive view of the translation process I argue for. Specifically, Francesconi explores "linguistic, textual and discursive dynamics enacted by tourism and travel texts" (Francesconi 2014: 3). In this section I also examine travel guides because the contemporary landscape has transformed not only



the tourism industry, but also the texts which people use before, after or during their trips. Travel guides help those tourists who do not wish to be referred to as representatives of mass tourism to navigate in the unknown environment.

The classification that I explore in this section does not differentiate between travellers, translators and tourists, who play their individual roles in my model of communication in the field of travel and tourism. Francesconi attempts to avoid the division of people into travellers and tourists, as well as having to differentiate between “what is artistic and what is commercial, between what is high culture and what is low culture, between what is elitarian and what is popular” (Francesconi 2014: 3). Instead Francesconi uses both terms – travel and tourism – interchangeably. As we have seen from the examples from the earlier sections, differences between these concepts do exist and it is important to consider this division in the classification of texts in the field of travel and tourism. Differentiating between these concepts is essential because travellers and tourists rely on different strategies in writing texts. According to Francesconi, “by considering sender profile, a ‘tourism text’ could be related to a tour operator as author and a ‘travel text’ to a holidaymaker as author” (Francesconi 2014: 2). The difference is in the holiday type: a mass experience may be termed “tourism,” while an individual experience “travel” (Francesconi 2014: 2). However, travellers and tourists have their individual experiences which they present in varying ways in the text as in the examples I introduced above. For instance, Francesconi argues that “travel is a responsible, sustainable, fulfilling activity practiced by independent, curious and refined human beings moved by an authentic interest and passion for what is remote, ancient and authentic” (Francesconi 2014: 2). Tourism, inspired by similar interests, nevertheless imposes particular expectations and preferences in the types of holidays people wish to pursue or were promised by tour operators or other travel agents. Travels help writers and scholars to shed light on a foreign way of life. They travel in order to write (as a part of their job) and thus they are not motivated by the services of the tourism industry, but by their responsibilities as writers. Also, in regard to Francesconi’s notions of tourism and travel, not all tourism texts belong to tour operators, just as holidaymakers do not always become authors of texts. Examples of tourism texts are numerous on the internet. However, holidaymakers do not aim to write texts during or after their trips as, for instance, travel writers who have to do it as they are at work.

Travel guides which, according to Francesconi's theory, are created by tour operators, often present both advantages and disadvantages of foreign places and other attractions.<sup>6</sup> Furthermore, Francesconi does not consider the fact that travel guides might be translated. Additionally, authors of original travel guides and their translators may not even know each other. At the same time, holidaymakers may write reviews about hotels or tours taken, share stories with relatives and friends, yet most of their texts become indirect promotions for other prospective tourists.

Promotional together with informative functions exist in almost every travel or tourism text. However, Francesconi states that these texts differ from each other according to the intentions of their authors. Francesconi makes a clear division between these texts, elucidating that "tourism texts might be those illocutionary promotional items produced by the tourism industry in order to sell packages, 'travel' texts would refer to books, reports and diaries that narrate a holiday experience with an aesthetic purpose" (Francesconi 2014: 3). Francesconi regards the aesthetic function as an attribute of travel texts. However, I argue that modern texts of the tourism industry promote services of the industry using aesthetic means. Advertisers and promoters perform various tricks to make tourists interested in tourism services. The texts of such advertisements employ expressive means and stylistic devices that do not only motivate future tourists, but also capture the attention of any reader and give the reader some important information. Examples can be found on the websites of bloggers or even in magazine articles that advertise destinations. Bloggers writing about their own experience of a place also indirectly promote it to a wider audience.

Francesconi presents another aspect of classification, namely actors, but I aim to reconsider this approach (Francesconi 2014: 16). Actors take part in the communication system and perform particular functions in it (Francesconi 2014: 16). Francesconi refers to the classification of Gotti, who identifies the following groups among actors: specialists (e.g. produce reports); specialists and non-specialists (e.g. produce textbooks); specialists and a wider audience (e.g. produce reports in travel magazines) (Gotti 2006 in Francesconi 2014: 19). Equally, Francesconi notes that all of the texts in this classification are

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<sup>6</sup> Examples of this fact are in the next chapter where I analyse original and translated texts of travel guides.

instigated by tourist operators (Francesconi 2014: 19). However, as I established earlier in the example of Gavin and Phipps, scholars may act like holidaymakers in order to analyse the tourist environment. Therefore, in this case the text produced by Gavin and Phipps can be considered as the product of an academic institution within Francesconi's model, because it is written as research; it is neither produced by tour operators nor for the purposes of the commercial tourism industry. Gavin and Phipps' text is specific as they explore concepts of intercultural communication; it is more likely to be read by other specialists or scholars in the field of travel. Nevertheless, tour operators are broad terms for specific groups of people who have their commercial interests in life. Therefore, it is possible that they might read Gavin and Phipps' research, but in the course of doing so they ought not to be regarded as tour operators because Gavin and Phipps present non-commercial results of their study (Gavin and Phipps 2005: 168). Additionally, not only tour operators as specialists write texts for holidaymakers. Holidaymakers who leave their reviews on the websites of tour operators (or on TripAdvisor) write their texts to inform others about the advantages and disadvantages of the service or location, but also these responses help tour operators to ensure their work meet the requirements of their clients. At the same time, Francesconi adds to Gotti's classification one more group of agents, who includes communication between non-specialists (Francesconi 2014: 19). Francesconi's non-specialists communicate with one another through blogs, word-of-mouth, and other related media. Increasingly, bloggers present a complicated mode of communication: often they promote places as a subtle form of advertisement (I present this type of promotion later in this chapter), yet they are not tour operators (specialists), and thus their texts are not tourism texts. Furthermore, people who recently visited a foreign place might be indirect promoters, leaving feedback on websites such as TripAdvisor or Booking.Com. These people can be holidaymakers like those from TripAdvisor I presented above. Moreover, holidaymakers' negative feedback might influence the reputation of a location or attraction among other holidaymakers. Through these contradictions and other possible discrepancies that I noticed in analysing Francesconi's classification and my examples of texts, I attempt to convey that it is simplistic to divide texts into the one written to promote a place and the one created to share individual experience, because

texts in the field of travel and tourism possess various functions, circumstances, aims of authors and other possible agents Francesconi has not mentioned.<sup>7</sup>

The figure of the *translator* does not have any place in the classification devised by Francesconi. However, Francesconi employs a sociological viewpoint and presents another agent, the *touree*, within the tourist discourse (Francesconi 2014: 20). Typically, communication was directed at tourists. Recently, however, tourists and “*tourees*” (local people) have become engaged in a dialogue: “on numerous occasions, tourist communication is now in fact a three-way process, configuring a trialogic interaction between actors” (Francesconi 2014: 20). Building on Dann’s theory, Francesconi explains that *tourees* are people who live in tourist destinations, “who are obscured by the media and by the official tourist gaze” (Dann 2007: 17 in Francesconi 2014: 20). Actors are encouraged to exchange ideas, complaints, and requests. According to Francesconi, the main actors in the tourism discourse system are tourist professionals (tour operators) and potential or actual tourists (Francesconi 2014: 20). Francesconi does not mention the contribution of translators who act as mediators between travellers, tourist professionals, *tourees*, and tourists. Knowledge of a foreign language distinguishes tourists, *tourees*, travellers, and tourist professionals, and the significance of translators’ work for tourists and the tourism industry cannot be ignored. It is significant that translators and travellers are interpreting foreign concepts, crossing cultural borders, and employing various strategies to render the foreign culture comprehensible. The anticipated needs of tourists, as the target audience, are the primary motivation for multiple translations of travel guides, websites such as Booking.Com, tour operators, tour guides, and multiple technological means of communication.

Information may be provided in various media. The field of tourism is especially adept in crafting appealing texts that advertise new destinations and services. The field of travel and tourism is expanding due in large part to the internet, along with the work of publishing houses and independent magazines. Tourism and travel texts become increasingly more innovative and

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<sup>7</sup> Texts and their authors in the field of travel and tourism are numerous as there are many individual purposes for creating these texts. As technology progresses, the amount of these texts also proliferates. Moreover, adding translated texts to the model of Francesconi alters the whole communication process in travel and tourism, and thus the aims of texts, their authors and readers also change.

sophisticated, particularly when the multiple means available to present such texts are taken into account (Francesconi 2014: 19). While organizing texts according to their written, audio, or visual medium may be helpful, it is the purpose of this inquiry to come to terms with the way visual content has a different meaning for the traveller and tourist, especially for tourists from various countries. Francesconi emphasizes the importance of visual content:

“... it is visual mode ... that has played a substantial role in tourism experience and communication. The tourist picture, not surprisingly, is the symbol of holidays and few holidaymakers would leave home without taking a camera along. Similarly, no tourism promotional text would exist without a glossy picture. Worthy of note, the same picture projects different sociocultural meanings via the tactile properties of printed, digital or material media” (Francesconi 2014: 23).

In Chapter Four I will discuss the visual in online travel magazines in more detail.

A lack of information regarding foreign cultures inspires travel writers to contribute to, and further develop, the field of travel without any relying on stereotypes. Consider example of the travel writer who could not travel to the destination discussed in his text because of budget restrictions on the project he was commissioned to contribute to (footnote 5, above). This writer employed other means to gather information for his text about the foreign place. Travellers are not holidaymakers and are not motivated by marketing materials when embarking on a journey. Their trips are related to their career, requiring them to meet editorial obligations. “The whole purpose of ethnography” or travellers’ work in my case is “to understand another’s point of view, even though we know we can never entirely succeed in doing so” (Luvaas 191: 2017). However, it is not only texts which travel writers make unambiguous, adding as many true details as possible, but also the visual images that travel writers create within their journeys. For instance, Crowder comments on Luvaas’ ethnographic photographs of Jakarta’s districts: “They are not tourist snapshots ... they are engaged and thoughtful” (Crowder 2017). It is the responsibility of travellers to be engaged and thoughtful when undertaking the challenge of representing unfamiliar cultures. Working beyond the influence of the tourism industry and its related promotional goals, travellers are motivated to convey the nuances of foreign lifestyles.

Francesconi's classification of media includes communication functions, which vary according to the genre's particular values: "The narrative, based on the telling of a story; the descriptive, based on space representation; the instructive/regulative value, aiming at the provision of instructions; the expositive, aiming at explanation; the argumentative, aiming at evaluation" (Francesconi 2014: 25). Francesconi explains the connection between genre goals and the lexico-grammar choices made by the authors of these texts. For instance, "the narrative genre value" is expressed via the usage of "analepsis and prolepsis techniques," while the "instructive genre value" is characterised by such verbal means as "imperative mood and sequential chains of temporal circumstances or processes" (Francesconi 2014: 26). However, Francesconi fails to consider linguistic and cultural variations in lexico-grammar and other stylistic devices between languages. Within the travel field and tourism industry, texts in multiple languages result in the necessity for translation. Consequently, each text is altered in accordance with various requirements, one of which includes the culture and language of the target audience. Therefore, it should be one of the primary goals in the field of travel and tourism to explore how various stylistic devices and linguistic aspects in texts vary from language to language, maintaining a particular goal depending on the target audience and function of the translation in the new environment.

Overall, differentiating between types of texts in the field of travel and the industry of tourism is important, and it is essential to remember that the majority of texts appear as a result of considerable contributions from travellers and translators. Cronin explains that the difficulty for the travel writer is that "language equivalents must be found for non-language experiences", and the translator must fully engage with the text to be translated in order to capture all its nuances, "but there is always the observer in the corner of the mind who wonders how this text will be put into another language" (Cronin 2000: 87). Francesconi tries to avoid the traveller-tourist distinction in order to focus less on differentiation between commercial or artistic production, and between what is elite and what is popular. However, this distinction remains important because translation work is closely connected both to readers and producers of original texts. For instance, specialists might refer to tourism professionals whose goal is to motivate future tourists to travel, or they may turn to travellers who craft narratives or travel guides to help tourists navigate unfamiliar terrain.

It is clear that texts written for promotional purposes and texts aimed at providing essential information must be translated differently. The result of an effective translator's work also varies in accordance with the author's purpose, whether a tour operator or traveller.

#### **1.4 Are bloggers tourists or travellers?**

In today's world, information becomes instantly and globally accessible by means of the internet, and many tourists prefer to embark on independent journeys, often rejecting tourism industry services such as package tours. Tourists' striving to maintain independence from the tourism industry is not a new trend, but modern technologies facilitate this requirement as never before. To illustrate, it is possible to find numerous articles on the internet with useful advice or promotional materials from bloggers. Popular writers compose articles describing their individual experiences as a private hobby or career, and their aim is to provide recommendations which may be useful to fellow tourists. As a result, aside from evoking their travel experiences, such writers also promote certain locations and earn money for this work. Examples are numerous and include Nomadic Matt's blog ([www.nomadicmatt.com](http://www.nomadicmatt.com)). This website is a travel blog created by the New York Times best-selling author of *How to Travel the World on \$50 a Day*. This blog is called Nomadic Matt and is maintained by its founder, Matthew Kepnes. Nomadic Matt provides budget travelling methods while promising not to advertise any location, restaurant, company or travel agency, only mentioning the companies he relies on. The website describes life on the road. Articles include such topics as 'How to Find Cheap Flights', 'How to Find Cheap Rooms', 'Choose a Backpack', '14 Key Preparation Tips', 'A Guide to Data Security', '17 Steps for Planning a Trip', 'My Packing Tips', '5 Places under \$30 USD', '8 Budget Vacation Ideas', 'How to Avoid Bank Fees', 'Get a Cheap Cruise', 'How to Use the Sharing Economy', 'Pick a Good Tour Group', 'Pick a Travel Credit Card', and so on. Created to help readers travel more easily and affordably, the website is directed at an actual journey and tourists who search for practical recommendations. The website's articles convey the author's personal opinions and often include colloquial expressions similar to those found in advertisements: "Stepping into Abel Tasman is in some ways like stepping into Thailand;" "So, for when you go (I say 'when' not 'if,' because this country is so incredible that it should 100% be on your list and, if it's not, I'm

gonna come find you and drag you there!)” ([www.nomadicmatt.com](http://www.nomadicmatt.com)). Nomadic Matt’s blog also offers a range of courses which teach tourists how to build a blog, how to take photographs during their trip, how to become a travel writer, and how to make travel videos.

Bloggers take photographs from unexpected angles, which present popular places in a new light. Bloggers might revive forgotten places in this way, but also contribute to illusions related to the stereotypical points of view which tourists acquire after browsing travel blogs. As a result, tourists and bloggers behave as indirect and direct promoters. Tourists post reviews, inadvertently advertising locations and tourism services, and bloggers are the true promoters (bloggers usually have a wide audience of followers who read them) and inspirational role-models of the tourism industry.

Sometimes, bloggers collect their writing into books. In certain cases, it is not obvious whether their authors are travellers or tourists. The best answer may vary from book to book. Some truly focus on the cultural aspects of a particular country, others do not present any new information since they are intended to be inspirational or simply provide an aesthetic assortment of photographs and a collection of the author’s experiences. Books created by bloggers can be informational, for example, *Nomadic Matt’s Guide to New York City* (2016) which is claimed by its author, Matthew Kepnes, to lead tourists off-the-beaten-track (Kepnes 2016). The example of books which are more inspirational rather than informative is *Follow Me To: A Journey Around the World Through the Eyes of Two Ordinary Travelers*, written in English and Russian by Russian travel bloggers Murad Osmann and Nataly Zakharova. These bloggers created a famous project *Follow Me To*, which I discuss below in this chapter. The book of these bloggers is important to mention here because its focus is on inspirational photographs of their authors, who actually give a minimum of information about places they have visited. And even the information given with these photographs is more inspirational for travelling than essential for anyone in search of historical details about an attraction: “It is impossible to get to know a country and its people without diving into it’s [sic] culture, history, and all sides of their social life. We visited the residential areas of Istanbul first. No words can convey it – maybe this photo can” (Osmann & Zakharova 2015).



In an effort to discover an answer to the question in the title of this section, it is important to reiterate that travellers are driven to present authentic, genuine images of a culture, complete with its traditions, religion, culture, history, and politics. Bloggers tend to exaggerate by employing subjective descriptions with inspirational phrases and unrealistic colours in photographs. Stereotypes appear more frequently because bloggers edit photos by utilizing various filtering applications, which generate excessively bright or unnatural images. Frequently, after the conclusion of a trip, visitors come to realize that locations caught in bloggers' photographs and books are fundamentally different when experienced in reality. The result can be negative reviews by holidaymakers on the internet. Locations are often made popular by the tireless promotional work of famous bloggers (of which Osmann and Zakharova are merely one example), and tourists make the pilgrimage for the purpose of taking similar photographs. For instance, the project *Follow Me To* was founded to look at well-known tourist locations in a new way and thus encourage readers to rely on famous tourist routes and destinations. Blog images usually feature an inspiring narrative, casting familiar tourist attractions in a new light. These tendencies seem to demonstrate that many tourists are largely ignorant of the foreign culture they visit, chiefly motivated by returning home with attractive photographs from picturesque locations in imitation of celebrities and bloggers.

These tendencies fail to provide objective information, instead inspiring readers to become tourists. By contrast, the works produced by travellers contain definite information. For instance, Dan Richardson produced *The Rough Guide to Moscow* where he presented not only information on which places to see, but also gave advice on negative part of this city that might be helpful to those who plan a trip to Moscow (Richardson 2005). Although travellers and bloggers might travel as a part of their job, the aims of this work are various. Bloggers are promoters and whether they rely on the services of the tourism industry or earn money for developing their blogs or not, they are distinctive participants in advertising the services of mass tourism, seeking to inspire more tourists. Travellers, however, might employ negative assessments in their writings (examples of such negative reports are in the next chapter, where the texts of travel guides are analysed in detail). At the same time, I do consider the fact that some bloggers, such as Kepnes, the creator of *Nomadic Matt*, may write a travel guide which does not aim to advertise destinations, and

thus a place is presented realistically. In this case, the author of this travel guide is a traveller and not a promotional blogger any more. Therefore, among bloggers there can be people who write without the primary purpose of advertising a service or place. Particular texts and their goals can indicate the type of author. Thus, I propose a thorough analysis of specific texts is needed before labelling them as either travel or tourism, rather than simply dividing them according to the type of author or media or production.

### **1.5 New classification of texts in the field of travel and tourism**

Employing the relevant features of the classification presented by Franscesconi and my own analysis of her approach, I present a model that combines the majority of texts which exist in the modern field of travel and tourism today. The picture of this model presented below (Figure 1.5) is based on two primary approaches: a marketing approach and an informational approach. The marketing approach in tourism was originally proposed by Dann. Since the tourism industry aims to promote services and goods, Dann's classification regards any marketing approach as a multidimensional product, including a plethora of services and experiences (Dann 1996: 136). The marketing approach concerns the tourism industry, which is a commercial enterprise where tourists or holidaymakers are consumers. The tourism industry supplies tourism products understood as "a combination of goods and services ... as well as non-priced features that motivate tourism, such as natural sites (such as beaches, mountains, and forests), historic sites, and cultural features" (Gale 2008). The tourism industry includes services such as "hospitality (e.g. accommodation, restaurants), transportation (e.g. airline, car rental), travel facilitation and information (e.g. tour operators, travel agents, tourist information centers), and attractions and entertainment (e.g. heritage sites and theme, national, and wildlife parks)" (Gale 2008).

The marketing approach describes the language of tourism where tourists may act as not only passive recipients, but also active producers, of texts. For instance, tourists have the opportunity to post reviews on the websites of hotels and travel companies. Tourists can act as indirect promoters and indeed their positive reviews, word-of-mouth descriptions, or online stories may prompt others to travel. Aside from indirect promoters such as holidaymakers, bloggers, who may also be holidaymakers, may earn money or

receive other benefits for advertising goods or services. Many famous bloggers populate the internet, some of whom are discussed above. Other participants of the tourism industry include professionals who work in hospitality, transportation, or other branches within the industry. Tourists, bloggers, and tourism professionals act as authors and readers of one another's texts: tourists' reviews are read by bloggers and tourism professionals as part of their market research. Tourists follow bloggers since they provide useful advice for tourists and satisfy the audience's aesthetic tastes by taking attractive photographs. Evidence of this can be seen in the growing popularity of projects like *Follow Me To* or *Nomadic Matt*. Among tourism professionals, there are those who are capable of organizing statistical data, reports, and other documents which concern tourists as individual clients or tourist operators (or other professionals). For example, texts composed by tourism professionals such as the website Eurostat present tourism statistics for the European Union (Tourism Statistics 2017).

The informational approach concerns the field of travel, which includes travel writers who are the independent authors of their texts. These works are aimed at presenting accurate information about a place or country. The informational approach involves communication between specialists (travellers); and between specialists and non-specialists (travellers and tourists). Communication between specialists or travel writers occurs when a traveller prepares for a journey by consulting monographs, glossaries, and other data gathered by travel writers. Travel writers produce texts such as travel guides and other relevant literature for tourists who require objective information about a place. Simultaneously, travel writers may publish their articles in travel magazines, sometimes resulting in a collaboration with independent magazines which often include a coordinated range of articles regarding fashion, travelling, and travel company advertisements. These magazines can be studied according to marketing and informational approaches, but articles may nevertheless be the intellectual property of travel writers who inform readers about their experience, but do not advertise a place. An example of these magazines is *Cereal*, which I will explore in more detail in the next chapter.

As discussed above, neither Francesconi nor Dann include translators in their travel and tourism research. This is a serious omission, since translators are the mediators, facilitating communication between travellers and tourists,

between tourism professionals and tourists, and other specialists of the field of travel and the industry of tourism. It is also essential to note the difference between travel writers and tourism professionals: the former write about cultures, languages, and journeys, while the latter approach the tourism phenomenon as a business, but they are not the objects of this thesis. There are of course cases when translators are not required, for example for bloggers' texts or visual material. In my thesis I explore cases that belong to the Informational Approach, when texts of travel writers are translated by translators for tourists.

Figure 1.5

Figure 1.5

I Marketing Approach					
1. Tourism Industry					
Author:	Tourist ↓	Tourist ↓	Tourism Specialist ↓	Blogger	Tourist
TRANSLATOR TRANSLATOR TRANSLATOR ↓ ↓ ↓				NO TRANSLATOR	
Recipient:	Tourist	Tourism Specialist	Tourist	Tourist	Blogger
II Informational Approach					
1. Travel field					
Author:	Travel writer ↓		Travel writer ↓		
TRANSLATOR TRANSLATOR ↓ ↓					
Recipient:	Travel writer		Tourist		

## 1.6 Conclusion

The aim of the current chapter is to demonstrate the multiplicity of roles that travellers and tourists play in the field of travel and tourism. In fact, travellers and tourists in this study are not limited to a certain feature like dependency/independency from mass tourism, type of holidays, age, etc. Indeed, the result of being a traveller or tourist varies, but it does not imply that these concepts contain positive or negative connotations. Rather, these two concepts describe various groups of people whose approaches to travelling depend on whether they travel for leisure or for work, and thus one and the same group of people can be travellers or tourists in different periods of their life. The differences that I have attempted to outline between travellers and tourists should assist in classifying a broad range of travel writings and understanding their functions in the field. As my thesis explores questions

concerning translation, it is necessary to determine the kinds of problems and tasks that texts created by travel writers and for tourists present for translators. The idea is to help translators to make relevant translation decisions in the situation when, for example, travel writers create a monograph about the arts in a foreign culture for cultural tourists or produce travel guides for tourists who may be specialists in any sphere of knowledge.

Consequently, I arrive at the conclusion that translators attempt to combine foreign and domestic, or unfamiliar and familiar, elements in a single text. Translators attempt to connect familiar and unfamiliar cultural features, resulting in a balance between all agents of communication and their cultures: the culture of the text's author, the foreign culture discussed in the original text, tourists or readers of the text and their related culture, along with other interested parties (e.g. publishers). The primary message of this chapter is that it is important to analyse texts written by both specialists and non-specialists in the field of travel or the industry of tourism before making a valid translation which bridges foreign cultures, languages and circumstances concerning the interests of the target audience, and the objectives of the original or translated text.

## **Chapter 2 Translation of travel guides**

### **2.1 Travel guides**

A trip to any country starts with a plan. Planning means that tourists are in search of their ideal holidays, the best deals and dream views from their rooms. Before even planning a trip, tourists may already have an image of different countries created by literature, films and conversations with other people who travel. In other words, tourists are always comparing their thoughts, expectations, reality and other things during, before and after the trip. When two worlds meet as a result of travelling, authors and translators encounter a situation where foreign features of one culture should be explained to another. In order to avoid misunderstanding between cultures, authors and translators make similarities and differences between these cultures transparent. The translator's position may be to make a foreign account in familiar language available to a different foreign culture, but even then it has to pass through the translator's 'home'.

One of the main types of texts directed at tourists are travel guides. Perhaps any tourist will have a chance to read a travel guide at least once in their lifetime. In fact, travel guides may be claimed as a unique type of text because they combine several functions: they inform the readers about a foreign culture, guide tourists in a new place and recommend or warn, helping tourists to live in an intercultural environment, among several other possible applications. In addition, a travel guide also motivates readers, warns them or makes recommendations. In fact, travel guides present the possibility of autonomy to travellers, replacing local interpreters and guiding tourists' itineraries (Cronin 2000: 86). In most cases tourists buy travel guides after they have bought tickets to a particular country or when they know where they want to go. Indeed, travel guides are not tools of marketing specialists, but the thorough work of travel writers who undertake research into a place hoping that their travel guide would become truly useful for tourists who do not speak a foreign language, do not know how to find the main (or more obscure) attractions and require a great deal of information about the life of local people.

My study of travel guides has found a trend for making analogies or comparisons between cultures that generally differ from each other but still have

some similar features. For example, the Russian city of Vladivostok is compared to San Francisco by the *Lonely Planet* travel guide: “At first look, Vladivostok is something like ‘Russia’s San Francisco’ – a real stunner...” (Lonely Planet 2017). In travel guides authors always move from the foreign to the familiar, understandable, clear and domestic. Translated travel guides also follow this tendency.

However, Cronin takes up the position that translations of texts for tourists are instead aimed at effacing the features of travel. In other words, a translator’s goal is to make a text for tourists as natural as possible, as though it “never left home” or it is a “home from home” (Cronin 2013: 65). Striving to make foreign features comprehensible and to eliminate distance between members of cultures, translators do adapt their translations to the means of the domestic language and culture. Nevertheless, people travel because exotic countries and cultures attract them. They want to compare themselves with others in order to better understand their own identity and cultural uniqueness. The point proposed in this chapter is that translated texts are inevitably affected by the translators’ target language and culture. As a result, the readers’ impression of the culture they plan to visit, as gained through a travel guide, will inevitably be coloured by their own culture of origin (especially, if this is held in common with the translator or travel guide author).

## **2.2 Source-oriented vs target-oriented translation**

Venuti in his book *The Translator’s Invisibility* makes an attempt to find an answer to a perennial question in translation studies – what should be “the degree and direction of the violence” in translation? (Venuti 1995: 19). The choice here refers to such modes of translation as foreignizing or domestication. Foreignizing is a practice that is characterised by “ethnodeviant pressure on cultural values to register the linguistic and cultural differences of the foreign text, sending the reader abroad” (Venuti 1995: 20). Domestication is a strategy characterised by “ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” (Venuti 1995: 20).

Venuti advocates the foreignizing strategy by saying that it disrupts the cultural codes that prevail in the target language (translation) and deviates from native norms to “stage an alien reading experience”, whereas a domestication strategy produces “the illusion of transparency” or a fluent translation that

reduces or simply excludes the very difference that translation is called on to convey (Venuti 1995: 20, 21). In fact, Venuti confirms the idea that the translator always cooperates more with the domestic than the foreign culture (Venuti 1998: 22). At the same time, Venuti describes good translation as one that is “minoritizing” or one that alienates the domestic language and reveals the translation to be distinct from the text it replaces (Venuti 1998: 10). Venuti assimilated Italian texts to the Gothic tradition in British and American in one of his translations and thus showed that in minoritizing translation strategies depend on the period, genre and style of the foreign text in relation to the domestic literature and readers of the translation (Venuti 1998: 14). This approach to literary translation helps Venuti to reach not only a particular group of readers but also makes the translation understandable for a wider audience.

Yet Venuti notes that technical translation should comply with the field or practical purpose of the document. And translations of advertisements may violate images of foreign cultures in order to make the text clear and to increase readers' interest. Nevertheless, texts in the field of travel and tourism have a diverse readership as tourists may represent any age group or belong to diverse areas of knowledge. Moreover, texts for tourists often contain information about culture, technology, science and other fields. The functions of these texts also range from promotional and informational to expressive. Therefore, when in my thesis I discuss translation decisions I have decided to use more neutral terms: source-oriented and target-oriented. The point is that my aim is not to discuss power relations between languages in translation, but to explore how translators employ target-oriented approaches in order to make foreign cultures comprehensible. Another point is that the source texts about China, Finland and Russia that I am using to research their translations in my study are written in English. Therefore, violations of the foreign cultures that might happen in these cases already exists in original texts in English.

Translations of travel guides are not only directed at presenting differences between cultures, but also at performing the main functions of any travel guide: to navigate tourists through the unknown foreign country or culture. Consequently, travel guides attempt to present the foreign culture via features that are familiar for readers or tourists. Nida's idea explains this strategy in translation in the following way: “all translating [...] must be concerned also with the response of the receptor; hence the ultimate purpose of the translation, in



terms of its impact upon its intended audience, is a fundamental factor in any evaluation of translations” (Nida 1964: 162). Below I present Nida’s theory as well as considering the opinions of other scholars on Nida’s approach. Then I consider the approaches of Nord and House, which have correspondences between each other and with Nida’s approach. My analyses of theories created by Nida, Nord and House are applied to the translation of travel guides to assist in studying how to translate travel guides in the most effective way, and to understand why target-oriented translation strategy helps foreign cultures to be understood by other cultures in translation, especially in the field of travel and tourism.

From the 1960s to 1970s translation scholars devoted their attention to the concept of equivalence. Describing this period in the history of Translation Studies, Venuti clarifies that equivalence was “submitted to lexical, grammatical, and stylistic analysis” and established “on the basis of text type and social function” (Venuti 2000: 121). At the core of most of the theories to appear between the 1960s and 1970s was the popular problem of translation in ancient times – “sense-for-sense” or “word-for-word” translation. Over the years translation scholars have refined the way they see equivalence in translation by including not only linguistic aspects but also pragmatic aspects.

In 1959 Jakobson examined equivalence in the meaning of words varying between languages (Jakobson 1959). However, the equivalence theories of Jakobson and other early translation researchers were lacking a methodological basis that could include all aspects of translation and equivalence. Nida’s 1960s work helped to connect equivalence with readers’ expectations (Krein-Kuhle 2014: 19). At the same time, Nida’s types of equivalence have influenced many German scholars. One of the most important works on equivalence belongs to Koller, who attempted to research pragmatic equivalence (Koller 1989: 176-191). Koller’s theory puts forward a hierarchy of the different types of equivalence depending on the communicative situation. Nevertheless, Koller’s approach does not include target readers’ expectations.

In the 1980s culture and extralinguistic factors became the main point among translation scholars. Nord’s 1997 work encompasses all the beneficial aspects suggested by other scholars of the functionalist approach. Thus, Nord’s theory incorporates Holz-Manttari’s approach “on the players operative within the translatorial action”, Reiss’s functions, Vermeer’s concept of *skopos*, all

focus on communicative function and the genre features of source texts (Munday 2016: 134). Therefore, Krein-Kuhler suggests that equivalence should be viewed as a complex concept negotiated via translators' decisions constrained by various factors (Krein-Kuhler 2014: 28). My goal in this chapter is to analyse various translation decisions on different levels in order to understand the process of travel guide translation.

For the analysis of travel guides I chose three travel guides about Russia, Finland and China by the Lonely Planet and Rough Guides publishers because these publishers are the most famous all over the world, but at the same time it was difficult to find guides to the same country in different languages by the same publisher. Travel guides about Russia, Finland and China also help to demonstrate how Russian translators interpret three very different cultures and countries. I apply Nida's approach to the travel guide about Moscow, Nord's approach to the travel guide about Finland and House's approach to the travel guide about China. The structure of this chapter assists in solving the particular difficulties of each travel guide. Nida's approach delves deep into the linguistic discrepancies between source and target texts. Nord's approach helps to deal with translation in the particular communicative situation related to travel guides. House's approach demonstrates whether target-oriented translation affects the meaning of the author of the source text. Moreover, my idea is to present a hierarchy of effective translation decisions that these three approaches present. The excerpts that I chose from these travel guides explain my aim to explore a number of difficulties within a variety of linguistic and cultural aspects. The excerpts under the analysis meet this requirement. The excerpts that I chose to discuss are brief, but they provide enough material to research lexical, grammatical, textual and pragmatic aspects, translation problems and their decisions in the field of travel and tourism. Thus, these excerpts allowed me to explore a variety of communicative situations in which translators take part in the field of travel and tourism.

### **2.2.1 Nida's approach**

In his book *Toward a Science of Translating* Nida proposes two types of equivalence: "formal" and "dynamic". Formal equivalence refers to the "message itself, in both form and content" (Nida 1964: 159). In other words, formal equivalence aims to strictly follow the structure and content of the source text. To achieve the formal equivalence Nida suggests that "the message in the

receptor language is constantly compared with the message in the source culture to determine standards of accuracy and correctness" (Nida 1964: 159). In the framework of formal equivalence Nida also refers to "gloss translation" which typifies this structural equivalence and defines it as when the translator presents the form and content of the original as literally and meaningfully as possible (this kind of translation requires footnotes to make the text understandable) (Nida 1964: 159). The dynamic type of Nida's equivalence aims at making the relationship between "receptor and message" the same as the one which appears between "the original receptors and the message" (Nida 1964: 159). Here Nida states the importance of complete naturalness of the message and relevance of the receptor's mode of behaviour within his own culture. Nida also lists four important requirements which translation should meet. These requirements are "making sense, conveying the spirit and manner of the original, having a natural and easy form of expression and producing a similar response" (Nida 1964: 164). According to Nida, if these four requirements are to be met in translation, then at certain points there will inevitably be conflicts between content and form.

In the conflict between content and form, one or the other must give way, but the form, even changed more radically than the content, "will be still equivalent in its effect upon the receptor", and thus "correspondence in meaning must have priority over correspondence in style" (Nida 1964: 164). Accordingly, dynamic equivalence is what Nida prefers. In fact, Nida stresses the importance of considering a number of factors that make a certain translation good or bad (Nida 1964: 164). Although Nida created his theory for solving problems of Bible translation, his approach has several aspects that can be applied to the translation of texts for tourists. Before I apply Nida's theory to one of the translations of the travel guides, I will look at Nida's model of translation through other scholars, including Venuti, Gentzler, Stine, and Fawcett.

Venuti notes that Nida's theory values dynamic translation that ensures "naturalness of expression" and a fluent strategy or target-oriented translation (Venuti 1995: 21). In this case Venuti questions the possibility of ensuring an equivalent response from the target-text readers because in order to make the original text fluent and transparent, the English language ends up "masking a basic disjunction between the source- and target-language texts" (Venuti 1995: 22). However, Nida does not aim at creating a translated text which is

completely transparent for the target readers: “it is inevitable also that when source and receptor languages represent very different cultures there should be many basic themes and accounts which cannot be ‘naturalized’ by the process of translating” (Nida 1964: 168).

Moreover, there are cases of translations when the function of the target text in another language and culture determines the best translation decision. As the translations of travel guides contain foreign names of dishes, for example, they have to explain them by adding information in the language of readers in brackets, because the foreign name of a dish means nothing for tourists who may want to try it, but who may not be sure whether they would like it or even could eat it, due to concerns over allergies or similar. In this case the type of the translation can be aligned with Nida’s dynamic equivalence, including certain formal adjustments. In other words, Nida accepts the fact that dynamic equivalence cannot be absolutely independent of formal features (the retained formal element in my example is the name of the dish) and thus I propose that a target-oriented translation strategy cannot achieve aims of the translation without also employing a source-oriented translation strategy, especially in the translated texts of travel guides (Nida 1964: 170). Nevertheless, dynamic equivalence as a strategy of cultural substitution cannot apply to translations of travel guides because translators still have to refer to foreign places, values, and customs rather than replacing them with target-oriented features.

For example, the phrase from the original text (in English) of the travel guide about Finland (explored further below) is “Teerenpeli’s single malt” which is translated into Russian as “односолодовый виски Teerenpeli” (translation into English: “single malt whisky Teerenpeli”) (Symington and Parnell 2012a: 159; 2012b: 173). However, I do not consider this translation to be absolutely correct because not all people in the world, especially in Russia (whose people could not travel abroad freely until the 1990s), might be able to read a phrase in a foreign language in the Russian text. I propose that the translator would have been better advised to have made a transliteration of the name “Teerenpeli” in order that Russian readers could confidently pronounce the phrase in the Finnish restaurant and be sure that they will be served what they wanted. In the case of my translation the phrase would be adapted to the readers, but this could be accompanied by the original version, too, so that the interested tourist

could also find the dish on the menu. In this way, fluency can be achieved in the text without violating the foreign text in the translation.

There are other factors which force translators to adhere to a particular strategy. Nida discusses cases of appropriateness, when “the total impression of a message consists not merely in the objects, events, [...] symbolized by the words, but also in the stylistic selection and arrangement of such words” (Nida 1964: 169). For instance, if idioms are translated literally, they can be meaningless or convey the wrong meanings. Therefore, it is important to mention that translation decisions cannot use only one approach – target-oriented or source-oriented – because the text always requires a careful translator’s analysis. Nida suggests that “one cannot, therefore, state that a particular translation is good or bad without taking into consideration a myriad of factors, which in turn must be weighted in a number of different ways, with appreciably different answers” (Nida 1964: 164).

Nida’s theory can be also used to demonstrate that a target-oriented translation strategy does not always mean dominance of one language or culture above the other within translation. Nevertheless, Venuti considers this strategy as reflecting the cultural hegemony of the English language, which causes unequal cultural exchanges (Venuti 1995: 20). However, Cronin presents language dominance as “contingent on historical, economic and political forces and there is no assured permanence to linguistic supremacy, as French has been finding to its cost in the twentieth century” (Cronin 2000: 28). In the very last section of the present thesis I discuss how Russian translators of the travel guide to Moscow resist the cultural stereotypes about Russia found in the original text in English. This example will show that translators attempt to avoid negative representation of the Russian culture imposed by the English author of the original text.

Nida argues that translators who produce dynamic-equivalence translation (or more transparent translation) are aware of the degree of changes and thanks to “greater conscious control” of their work they can judge the legitimacy of the translation results (Nida 1964: 192). At the same time, translators who produce strict formal-equivalence translations are usually not so conscious about the result of their “seemingly ‘faithful’ translations”, and thus the translation results might include “serious distortions” (Nida 1964: 192). The example can be found in the present section of my work, where I study a case

of the original travel guide written about Moscow in English, translated into Russian for Russian readers. Although I analyse this example in detail below, here I just mention that a target-oriented translation strategy (or adaptation to the target culture) in this example is helpful in making certain translation decisions on occasions when it is obvious that English-speaking readers of the original text require different levels of information because Russian readers of the translation know the culture of their country better than foreigners.

One of the points of Nida's approach is the reference to the cultural aspect of translation. Gentzler notices the importance of cultural context in Nida's theory, which focuses on the response of the person receiving the communication (Gentzler 2001: 52). For example, Nida's theory states that natural rendering must fit "the receptor language and culture as a whole, the context of the particular message, and the receptor-language audience" (Nida 1964: 167). Natural rendering can be traced in translated texts for tourists. For example Russian translators, in the attempt to make translations of travel guides easy to use by tourists during their trips to foreign countries, frequently make translations sound more explicit and understandable, since they are aimed at a reader learning new information while enjoying a holiday. Examples of this are shown later in this chapter. Apart from focusing on the cultural context, Nida also pays attention to the readers' response when receiving the communication (Gentzler 2001: 52). In translation for tourists, the particular response that translators attempt to evoke in the target readers is also important because it helps to build a positive dialogue between the readers and the foreign culture – presented by the original as understandable.

Nida explores translation based upon the Scripture texts, and thus he speaks about the necessity of a formal-equivalence translation remaining close to the source text. At the same time, Stine points to the fact that Nida redefines the concept of faithfulness in translation (Stine 2004: 159). Nida investigates the translation of the Bible as a scholar, but not a missionary, and thus in Nida's theory, according to Gentzler, "how the message is rendered and what remains of the original formulation seem to be less important than the explanation itself (Gentzler 2001: 56). According to Stine, Nida considers faithfulness as "placing the emphasis on the meaning of the forms in a particular context, that is, in the text where they occurred, rather than on the words or forms in and of themselves" (Stine 2004: 159). Indeed, Nida says that there are major

differences “in the materials translated, in the purposes of the publication, and in the needs of the prospective audience” and thus, for instance, a translation that was once acceptable might become unacceptable in the present (Nida 1964: 161). This is another example of the fact that target-oriented translation does not make the foreign culture distant from readers of another culture, but it helps to adapt the translation to the particular situation (time, place, any other factors) in which the readers receive the text. Thus, in being close to the meaning of the original text, translators present it in the way that is acceptable in the language and culture of readers.

However, scholars argue with some of the eas presented by Nida. Gentzler, for example, says that the text’s meaning may be absent, and “there will always be gaps, room for differing interpretation, and variable reception” (Gentzler 2001: 57). I do not agree with Gentzler’s argument because I suggest that if translation of a particular text is required, then there is a need for it and its meaning and form. Therefore, if the translator required to present the meaning or form of the original fails to do that, then the translation does not achieve its goals and, perhaps, cannot be called a translation any more. Nevertheless, here it is worth noting that translators’ decisions are not always possible to explain, because their own cultures and associations still influence their understanding of the foreign text, but the translator’s own subjectivity can be controlled, in order not to violate the meaning or structure of the original text because of which the translation is initiated. This control is achieved by translation decisions based on analysis of the original and translated texts.

### **2.2.2 Nord’s approach**

Nord, in her book *Translating as a Purposeful Activity* (1997), proposes yet another way of systematizing translation techniques. Both scholars, Nord and Nida, consider that translators should either present the original text as literally as possible, or the translation should aim at the same expectation from readers of the translation as readers of the original text have. Nevertheless, while Nida pays an attention to the linguistic features and difficulties of both types of translations (formal equivalence and dynamic equivalence) and an original text, Nord presents how communicative functions and situations of translation guide translation decisions. Nord states that she presented “translation typology based on strictly functionalist terms” and thus Nord made “a distinction between the function of the translation process and the function of the target text as the

result of this process” (Nord 1997: 47). Types of translation processes proposed by Nord are documentary and instrumental (Nord 1997: 47).

Documentary translation is the one that presents the translations as a so-called document of a communication between a source-culture sender and a source-culture audience via the source text under source-culture conditions; thus the target text becomes a text about a text, “or about one or more particular aspects of a text” (Nord 1997: 47). Nord explains that documentary translation can have various forms: interlinear translation (word-for-word) that focuses on the morphological, lexical or syntactic features of the source language and text; literal or grammar translation that aims to “reproduce the words of the original by adapting syntactic structures and idiomatic use of vocabulary to the norms of the target language”; philological or learned translation that presents the source text literally but “adds the necessary explanations about the source culture or some peculiarities of the source language in footnotes or glossaries”; foreignizing or exoticizing translation that does not change the setting of the story, creating cultural distance for the target audience (Nord 1997: 47, 49, 50). Furthermore, Nord also gives examples of each type of documentary translation: interlinear translation occurs in encyclopaedias that present the structural features of the source language via means of the target language; literal translation often occurs in language classes, journalists’ reports, scholarly literature, etc.; philological translation is used in Bible translation and other translations from remote cultures; source-oriented translation changes the function of the source text, as in examples when the source text presents something that is familiar for the source text readers, but translation of this text brings new information for target readers (Nord 1997: 48, 49, 50).

Instrumental translation instead aims to achieve the same function as an original text. Within instrumental translation Nord also identifies three types, depending on the similarity between the functions of the source and target texts. These types of translation are equifunctional, heterofunctional and homologous (Nord 1997: 50). Equifunctional translation refers to the situation when the target-text and source-text functions are the same, usually the case with technical texts that are not perceived by readers as translated texts; heterofunctional translation exists when there is a difference between source and target text functions because of cultural or temporal distance; homologous



translation is the case when the status of the target text within the target-culture text corpus corresponds to the status the original text has in the source-culture text corpus and it refers mostly to literary or poetic texts (Nord 1997: 50, 51). “In the reception of an instrumental translation”, as Nord says, “readers are not supposed to be aware” that they are reading a translation (Nord 1997: 52).

Both Nida and Nord differentiate between two principles of translation: the one that strictly follows the structure and content of the original and the one that focuses on certain connections between source and target texts and cultures. For Nida the focus is on the similarity of response from readers of the source and readers of the target texts; Nord pays attention to the functions which are not always similar in the source and target texts. In comparison to Nida’s approach, Nord’s documentary and instrumental translations attempt to include all the possible examples of literal/non-literal translation, demonstrating that translations can range between various contexts and translators’ aims. In analysing similarities/differences of functions between the original and translated texts Nord focuses on actual problems in texts (e.g. how to use documentary translation in order to present a translation of journalists’ reports in which there are unfamiliar foreign expressions for readers, or how to use instrumental translation in order to make a translation of technical texts) whereas Nida pays more attention to the actual response from readers of translations (Nord 1997: 48). Moreover, Nord attempts to create an analysis which allows the evaluation of translators’ decisions before the translation process even starts, and even to demonstrate functions which can solve certain translation problems. This functionalist model suggested by Nord is discussed further in the next section.

### **2.2.3 Nord’s functionalist approach**

Nord presents a model that includes three aspects of functionalist approaches: the importance of the translation brief, the role of source text analysis and the functional hierarchy of translation problems (Nord 1997: 59). The translation brief helps to determine the conditions under which the target text carries out its particular function (Nord 1997: 59). Nord proposes “to compare the source text with the target-text profile defined in the translation brief” in order to find aspects in which the source and target texts diverge (Nord 1997: 60). Nord’s brief contains the following information:

- The intended text functions;

- The target text addressees;
- The prospective time and place of text reception;
- The medium over which the text will be transmitted;
- The motive for the production or reception of the text.

(Nord 1997: 60)

Nord states that the importance of the source-text analysis should not be overlooked because it “guides the translation process” (Nord 1997: 62). Indeed, I consider that the source-text analysis can prevent translators from making decisions based upon their subjectivity or even impose undesired dominance of one culture on another. Furthermore, Nord adds that the analysis of the source text presents certain significant data:

- The feasibility of the translation assignment;
- Which source-text units are relevant to a functional translation;
- Which translation strategy will lead to a target text meeting the requirements of the translation brief

(Nord 1997: 62).

Here I also need to refer to Nord's text functions of the “translation-oriented model” that are referential, expressive, appellative and phatic (Nord 1997: 40). Nord's model of text functions is based on Reiss's functions of text types: informative, expressive and operative (Reiss 2000). Another topic Nord discusses is translation problems. Translation problems in Nord's model are divided into pragmatic, cultural, linguistic or text-specific (Nord 1997: 64). Pragmatic problems refer to extratextual factors (e.g. sender, receiver, medium), cultural problems arise because of differences in the norms and conventions that determine verbal and non-verbal behaviour in two cultures, linguistic problems refer to the differences (lexical, syntactic, textual) in language pairs (Nord 1997: 65, 66, 67).

Nord's functionalist model can be used to explain why it is not always possible to resist adapting foreign features to the target audience. The point is that Venuti, who does not advocate fluency of translation, ignores the fact that translation decisions depend not only on the original text. For example, translations of travel guides have to correspond to the expectations of tourists (readers), but also have to meet the requirements of a publisher or the manager of a publishing house. Nord also explains how it is important to compare the

original text and the translation requirements, which are defined in the translation brief (Nord 1997: 60).

Furthermore, Gentzler's view of functional approaches in translation suggests that while literary translation training models present their instructions based upon an ideal author/reader model, functional approaches "claim to be more realistic, taking into consideration actual translation practice as well as the messy variables of time, money, client goals, and audience expectations" (Gentzler 1999: 268). Another opinion, contrasting to those (like Venuti) who argue against functionalist approaches and consequently isolate the text from its social embeddedness, is given by Schaffner and Wiesenmann (2000). Schaffner and Wiesenmann see the value in insisting that the original text is "no longer seen as the only yardstick with which to judge the quality and appropriateness" of the translation (Schaffner and Wiesenmann 2000: 18). Attempting to explain their argument Schaffner and Wiesenmann refer to Nord's concept of loyalty that "stresses the translator's responsibilities towards people, i.e. not only with regard to clients and users of their translations, but also with regard to the author(s)" of the original text (Schaffner and Wiesenmann 2000: 19).

#### **2.2.4 House's approach**

House's revised model of translation quality assessment is outlined here, and applied later to the translation of one of the travel guides. Before discussing House's revised model, it is worth citing her definition of translation, which identifies the general idea of her theory. According to House, translation is "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language", which carries the inherent assumption that the function of the translation is (or ought to be) equivalent to that of its original (House 2015: 63).

House's revised model includes a set of key concepts: field (refers to the type of content – specialized, general or popular), mode (captures the spoken or written channel and the degree of participation between writer and reader), tenor (concerns "social attitude"), register (demonstrates the "connection between texts and their 'micro-context'") and genre (presents the connection between texts and the "macro-context") (House 2015: 64, 65). It is important to remark that House attempts to register the relationship between text and

context via the analysis of linguistic features and features of the situation of the source (original) and target (translated) texts (House 2015: 65).

Like Nord and Nida, House proposes two types of translation, in which the distinction is based on whether the readers of the translation are addressed or not. This model includes an “overt translation”, in which readers of the translation are overtly not being addressed, and thus this is a translation, not a second original, whose source text is tied to a certain historical event in which a precise source language audience is being addressed (House 2015: 65, 66). An overt translation may be also a timeless source text (House 2015: 66). “A covert translation is a translation which enjoys the status of an original source text in the target culture” (House 2015: 66). In the analysis of the covert translation House also adds that this type of translation and its original text have equivalent purposes, which is achieved via a “cultural filter” (House 2015: 66). “Cultural filter” is “a means of capturing socio-cultural differences in expectation, norms and stylistic conventions between the source and target linguistic-cultural communities” (House 2015: 68). A cultural filter is usually applied to a covert translation in order to preserve the original’s function (House 2015: 69).

Indeed, there is a connection between Nida’s formal and dynamic equivalences, Nord’s documentary and instrumental translations, and House’s overt and covert translations. These three models present the extent to which translation and its readers can be close to authors of the original texts/their functions. Thus, these scholars attempt to avoid divisions into the target-oriented or source-oriented translation strategies, but the purpose of the translation itself makes this impossible. Thus, the difference between the approaches of House, Nord and Nida lies in the fact that Nida was emphasizing the importance of dynamic equivalence (target-oriented translation), but House and Nord showed situations in which both forms are appropriate (Fawcett 1997: 115). Therefore, instead of dividing translation decisions into source- or target-oriented, House and Nord suggest that one part of the text can be source-oriented while another can be target-oriented “in order to be visualised”, and thus the overt and covert as well as instrumental and formal concepts are “in a complimentary relationship that is compatible” (Inkyoung 2015: 210).

### 2.2.5 Application of Nida's theory to the translation of *The Rough Guide to Moscow*

In order to evaluate Nida's approach in the translation of travel guides I chose two excerpts: one excerpt is from the original travel guide *The Rough Guide to Moscow* (2005) which is written in English; and the second excerpt is the translation of this travel guide into Russian – *Rough Guide Moskva* (2009) (Appendix 2a). The original travel guide was written by D. Richardson and the translation of the original travel guide made by S. Gorodskoi and A. Kazantseva.

The translation of the travel guide to Moscow from English into Russian is an interesting example that brings into focus the question of who is going to read a travel guide to Russia, in Russian, translated from English. However, Russia is a big country (to go to Moscow by train from my hometown of Chelyabinsk takes nearly 24 hours) and it is not unusual for Russian people never to have visited Moscow before, or to have made the trip only once. Therefore, not all Russian people know Moscow city well and thus they require a travel guide. The translator is at pains to confirm that the translated travel guide is directed at Russian readers, seen in the following example: “Москва, [...] самый противоречивый город нашей огромной страны” (back translation: “Moscow, is [...] the most contradictory city of our enormous country”) (Richardson 2009: iv). This sentence is, of course, absent from the original text. However, despite this direct address to Russian citizens, readers of this translated travel guide could also be other Russian-speaking people from Belarus, Ukraine, Latvia or elsewhere.

The original and translated travel guides tell us about the social life, history and culture of Moscow, as almost any travel guide does. The original travel guide to Moscow also gives more information about certain bureaucratic procedures (e.g. how to apply for the Russian visa, insurance, etc.), cheap tickets to Russia (from English-speaking countries) and even advice on how not to miss your station while being on the train in the tube; the Russian version omits this data (Richardson 2005: 37). One excerpt from this travel guide refers to the history of the residential district called “The Bely Gorod” which is situated in Moscow. The author describes the origin of this district, its places of interest and its topography. The excerpt from the translation of this travel guide which I chose for the analysis of Nida's approach fully reflects the structure of the same

section of the original *The Rough Guide to Moscow*: the colour of the font, types of font and structure of paragraphs are similar in the original and translation. Like the author, the translator informs tourists about the district in Moscow. The difference between the original travel guide and its translation is the level of information which different audiences (Russian- or English-speaking) require. This consideration was explained by Nida as one of the elements of dynamic equivalence – that is, naturalness – thanks to which “the message fits the receptor-language audience” on the basis of the level of readers’ experience and the capacity for “decoding” (Nida 1964: 170). Therefore, when discussing the potential audience of the translated version it is important to mention Nida’s concept of “decoding ability”.

For Nida, decoding ability ranges between various levels as, for instance, a translation designed for children cannot be the same for specialists in a particular field (Nida 1964: 158). Nida refers to the example of a translator whose text about African myths can differ depending on who the text is for: for people who are curious about unfamiliar cultures or for linguists who are interested in the linguistic structures of these texts (Nida 1964: 158). In my example, the original and translated texts aim at an audience which has the same interest – to visit a place (the city of Moscow), but the original text may contain more explicit information or other additional data which is important for English-speaking tourists, but may be irrelevant for Russian-speaking tourists (e.g. recommendations to English-speaking tourists about what to say to a Russian taxi driver is not relevant for Russian-speaking tourists who are assumed to be able to understand or speak with locals). The example from the excerpt under analysis demonstrates how the author and translator present one of the tourist attractions in Moscow differently:

**English text:** A visit to the Sandunovskiy Baths or the “KGB Museum” attached to the infamous Lubyanka are not to be missed, nor a wander around the one-time Ukrainian quarter (Richardson 2005: 107).

**Russian translation:** Интересно будет посетить Сандуновские бани, обязательно погуляйте в районе Маросейки (Richardson 2009: 92).

**Back translation:** It is interesting to visit the Sandunovskiy Baths, you must not miss walking in the area of Maroseika.

The translator omits the description (italicized in the example quoted above) of the Sandunovskiy Baths, presumably expecting that his Russophone audience possesses prior awareness of these facts, but also knowing the negative associations that these names might revive in the minds of Russian readers. For English-speaking tourists, the KGB Museum and Lubyanka are an interesting tourist spot, rather than associated with memories of horrors of the past. The translator also replaces the name “Ukrainian quarter” (which includes Maroseika) from the original text with Maroseika, as Russian-speaking readers should be familiar with this street. This example can be explained with Nida’s appropriateness criterion, which refers to not “merely a matter of the referential content of words”, but to the total impression (negative/positive, relevance/irrelevance) of the message (Nida 1964: 169). Therefore, it is difficult to judge target-oriented/source-oriented translation strategies here because any strategy is valid, as long as it is based on the culture of the readers.

Nida discusses problems “arising out of conflicts between formal and functional equivalents”. These problems are often encountered by translators in travel guides. The *The Rough Guide to Moscow* is no exception. Consider the following example:

**English text:** The discordances are echoed by the architecture: Stalinist behemoths with Italianate loggias stitched across a patchwork of Neoclassical and Style Moderne backstreets, studded with medieval monasteries (Richardson 2005: 107).

**Russian translation:** Диссонанс отражается и в архитектуре: “сталинские” дома с итальянскими лоджиями, построенные поперек пестрых переулков в стиле модерн, соседствуют с большим количеством средневековых монастырей (Richardson 2009: 92).

**Back translation:** The discordance is reflected and in architecture: “Stalinist” houses with Italian loggias, built across many-colored backstreets in modern style, sit side by side with numerous medieval monasteries.

The translation of this sentence changes metaphors and images created by the author of the original text. The first phrase “Stalinist behemoths” is adapted to the neutral “Stalinist houses”. Nida describes “the appropriateness of the message” as the result of “the standards of stylistic acceptability for various

types of discourse” that “differ radically from language to language” (Nida 1964: 169). Indeed, Nida is right to say that one and the same expression or metaphor can be appropriate in one language and unacceptable in another. However, even the way of describing objects or events may differ from author to author within one language, and thus Nida’s idea, according to which “many Spanish literary artists take delight in the flowery elegance of their language, while most English writers prefer bold realism, precision, and movement”, is something of a generalisation (Nida 1964: 169). My analysis of translations of the current travel guide and others (studied below) prove that Russian translators do not always neutralize emotionally coloured expressions during the process of interpretation. It is difficult to say why the translator avoided the image of the phrase “Stalinist behemoths” and chose to make the phrase less “colourful”. Indeed, the translator eliminated the meaning of the word “behemoth” implying “enormous” and “gigantic”, making the sentence less unreal (as Behemoth might create a feeling of unreality and exaggeration). Another metaphor used by the author of the original – stitched across a patchwork – was also made more neutral. These decisions have not negatively affected the meaning of the sentence, but certainly prevented readers from feeling the atmosphere created by the author of the source text.

Trying to understand these translation decisions I refer to Nida’s areas of tensions between translations of formal and dynamic equivalence. One of these involves optional and obligatory elements. The obligatory categories (e.g. word order, gender) of languages are the result of restrictions “on the extent to which corresponding expressions can be made fully equivalent”, but there are also optional categories which present real difficulties for translators who are not limited by any rules in this case and “free to choose between alternatives” (Nida 1964: 173). The question is to what extent these categories are optional and free from rules within the translation process. According to Nida, the principle of “communication load” helps to “handle optional elements” which are important for maintaining “the proper ‘flow’ of the message” (Nida 1964: 174). Nida also adds that in order to achieve adequate dynamic equivalence it is essential to pay special attention to style, the intent of the author and the target audience of the text (Nida 1964: 174). Nevertheless, the example with the translation of the travel guide about Moscow from English into Russian presents a special case, where the Russian translator might have more knowledge about the culture



than the Anglophone author of the original text. Therefore, the translator may change certain optional categories in accordance with particular associations, historical facts or any other cultural features of Moscow. The intention of the translator in this case is not to show how Anglophones identify Moscow or Russian culture, but to help Russian-speaking people to learn more about it. However, the next example demonstrates that this travel guide can be also more explicit for Russian readers than the original text written for Anglophones. Perhaps, the reason is that the translator has more knowledge about the object (Moscow) of discussion in the original text.

**English text:** The Futurist El Lissitzky dreamt of buildings suspended above the Ring on giant legs (trumpeted as “architecture for world revolution”, to “raise human consciousness”), but his ideas survive only as drawings in the Tretyakov Gallery on Krimskiy val (see p.217) (Richardson 2005: 107).

**Russian translation:** Футурист Эль Лисицкий мечтал о зданиях, висящих над Бульварным кольцом на гигантских опорах (провозглашал “архитектуру для мировой революции”, чтобы “поднять человеческое сознание”), но его идеи остались только в рисунках в Третьяковской галерее на Крымском Валу (см. с. 216) (Richardson 2009: 92).

**Back translation:** The Futurist El Lissitzky dreamt of buildings, hanging above the Bulvarnoe koltso on giant supports (trumpeted as “architecture for world revolution”, to “raise human consciousness”), but his ideas were left only as drawings in the Tretyakov Gallery on Krimskiy val (see p.216).

In this example the name “the Ring” presented in the original English text is interpreted explicitly in the Russian translation: “the Bulvarnoe koltso”. Although in the same paragraph the author and translator already mentioned the full name “the Bulvarnoe koltso”, and thus the author decided to shorten this name, the translator reiterated it. Moscow has a few different Rings, for instance Sadovoe koltso. That is likely why the translator employed some specification of this area of Moscow. Nida suggests that “if the message is to be meaningful, a certain number of semantic elements must be added to provide a message with a roughly equivalent communication load” (Nida 1964: 174). That said, as I explore the current case, I assume that the translator has considerable freedom in deciding what is acceptable and unacceptable for the target audience, who

may know Moscow better than the author of the original text. Thus, it is not always true that an “author can assume a good deal of background information on the part of his audience” as they are usually full participants in the culture in which the communication is made, whereas the translator cannot make such assumptions since the readers of the translation represent a different cultural environment (Nida 1964: 174). In my case this idea works in the opposite way: the translator has slightly more or the same level of freedom as the author has, but at the same time the translator does not turn the translation into an independent text. Further, the Russian translator perhaps has more freedom than another (e.g. if it was the case of a guide to Moscow for Spanish people). The translator still plays a role of a mediator, adding changes where they are required to make the text useful for Russian readers/tourists.

Target-oriented translation is in some ways inevitable because of a language’s obligatory elements, which can create a tension between dynamic and formal types of equivalence (Nida 1964: 173). In the excerpt under analysis there are some examples of this:

**English text:** Much of the cultural life and other pleasures of Moscow *are found* in the Beliy Gorod, from the Bolshoy Theatre, the Pushkin Museum of Fine Arts and the Conservatory (Richardson 2005: 107).

**Russian translation:** Многие события культурной жизни и развлечения Москвы проходят именно в Белом городе. Здесь можно посетить Большой театр, Музей изобразительных искусств имени Пушкина и консерваторию... (Richardson 2009: 92)

**Back translation:** Many events of cultural life and entertainments of Moscow *take place* exactly in the Beliy Gorod. Here it is possible to visit the Bolshoy Theatre, the Pushkin Museum of Fine Arts and the Conservatory...

In this example the translator replaces the passive voice used in the original text with the active voice. The difference in voices of verbs can be explained by the translator’s effort to make the target text not only accessible to readers, but also to make it smoother in Russian. The passive voice in the Russian text would make the text hard to read and understand. Moreover, it is noticeable that the long and complex sentences of the original are split up in the translation in order to make the text easy to follow for Russian readers. There is also a difference in

writing numerals: in the English text the author says “sixteenth century”, but in translation it is “XVI c” (Richardson 2005: 107; Richardson 2009: 92). Differences between texts also concern punctuation marks, such as names of night clubs in the original text are *Chekhov* and *Stanislavsky* (Richardson 2005: 107). In the translation these names are presented with Russian quotation marks – «Чехов» и «Станиславский» (Richardson 2009: 92).

If I apply Nida’s approach, then the translation of this excerpt about Moscow can be characterised by dynamic equivalence because the aim of the original is to familiarise tourists with Moscow and make their trips to this place easy and smooth by guiding them through the names of places and historical facts. If, however, we take into consideration the whole book of the translated travel guide, then we can also notice features of formal equivalence, as the content and structure of both texts are to a large extent identical. Nida’s appropriate quip comes to mind: “a translation which aims at dynamic equivalence inevitably involves a number of formal adjustments, for one cannot have his formal cake and eat it dynamically too. Something must give!” (Nida 1964: 170). Therefore, I would say that the translated excerpt is a translation with dynamic equivalence as the function and meaning are preserved, but the form (e.g. metaphors) are adapted to the Russian readers.

Filatova states that travel guides have features of scientific, journalistic and promotional style of texts (Filatova 2012: 80). In the translation of the travel guide about Moscow I found an impersonal sentence - “интересно будет посетить...” (Back translation: “it is interesting to visit”). It is the impersonal sentence that addresses the readers’ curiosity. Another feature, generalization, assists in avoiding negative associations with KGB and its location, but instead indicates the general area of the city of Moscow: “в районе Маросейки” (Back translation: “in the area of Maroseika”).

The reason why the translator decided to omit some images presented in the original travel guide about Moscow might be the fact that travel guides aim to create easy access to information about a place. Thus, travel guides in Russian offer meanings that are not only new, but also not complicated or encyclopaedic (Rutsinskaya 2011: 88, 89). According to Rutsinskaya, sightseeings of any place always possess multiple meanings, interpretations and cultural associations. Travel guides should describe them in a way that tourists are not overloaded with information and might be interested in visiting a

place (Rutsinskaya 2011: 87). Therefore, the translator does not translate the term “behemoths” literally in order to avoid any dubious negative connotations. The word “Neoclassical” might be unknown for many readers of the travel guide, and thus this term is irrelevant and requires additional explanations and definitions.

One of the common strategies in the translation of travel guides is simplicity and precision of meaning. This strategy equals Filatova’s concretization mode. Filatova explains that concretization strategy in travel guides is achieved mainly via the employment of proper names in the text (Filatova 2012: 60). In my analysis of the translation “the Ring” is concretized and interpreted as a full name (Back translation: “the Bulvarnoe koltso”). Filatova also mentions that a popular feature of Russian travel guides is the division of one complex sentence into several simple sentences (Filatova 2012: 81). Also, I note another syntactic feature of travel guides in Russian, which is infinitive structures (“здесь можно постетить”, “подышать свежим морским воздухом”, etc). In addition, Russian travel guides combine informational with a more colloquial style (Filatova 2012: 81). Colloquial style in this case refers to shortened Russian terms like the Russian letter, “в”, which in English means “c” or “century”. Informational style relates not only to numbers and dates presented in all travel guides, but also to a broad scope of terms from different fields of knowledge.

#### **2.2.6 Application of Nord’s theory to the translation of the *Lonely Planet Finland* travel guide**

In order to evaluate how Nord’s theory works in practice I have applied it to the *Lonely Planet Finland* travel guide (2012), written by Symington and Parnell, and its Russian translation, *Lonely Planet Finlyandiya* (2012) rendered by Dmitri Kurochka (Appendix 2b). The text under analysis tells us about Lahti City in Finland. The author discusses where tourists can eat, drink, find transport and other important places in Lahti.

Before deciding to what type of translation *Lonely Planet Finlyandiya* belongs, a functionalist approach can be applied to the excerpt. Through Nord’s approach I try to explore the translator’s brief using the context of the *Lonely Planet Finland* travel guide and its translation. I was not able to find an opportunity to interview the translator of this travel guide; consequently, I have to hypothesise about the information which could be given to the translator in

the brief.<sup>8</sup> Comparison of the original and translated texts should help me to judge the translator's tasks, the results of which are the divergent aspects of the source and target texts.

Starting from Nord's intended text functions, Nord's remark according to which there are rarely monofunctional texts is pertinent (Nord 1997: 45). For example, the translated *Lonely Planet Finland* travel guide presents all of the functions suggested by Nord: referential, expressive, appellative and phatic. These functions of the translated travel guide I explore below, together with problems that the translator encountered.

The addressees of any travel guide are tourists, which can include a broad range of readers in terms of their age, level of knowledge in any sphere, social class or many other factors. This is supported by the analysis (presented below) of the language of the translated travel guide and its original text, which ranges from neutral or formal to expressive or informal. Furthermore, the original and translated travel guides about Finland explore different spheres of life of this country, and thus the travel guide explores not only cultural and historical fields of Finnish life, but also, for instance, geography. This necessitates that the author and translator use terms from various fields of knowledge. The only obvious difference between the addressees of the source and target texts are the culture and language. In general, readers of both texts are interested in Finnish culture and want to learn more about this country.

Where any travel guide aims at showcasing a foreign place for tourists, information relevant to the current time and place is important. Otherwise, tourists, for instance, might take the wrong transport at the wrong time and arrive at the wrong place. The time of the reception of the translated travel guide differs from the time of the reception of the original *Lonely Planet Finland* travel guide if only because the process of publication and translation takes a

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<sup>8</sup> The publishing house EKSMO which released the translation of the *Lonely Planet Finland* travel guide did not respond to my email in which I asked them to let me contact the translator of this book, Dmitri Kurochka. This is connected to the fact that translators of travel guides in Russia are not named on the book, giving readers reason to believe that travel guides they read are originals. This is not, as far as I can establish, a deliberate or unusual policy among travel guide publishers. Similarly, I tried to find contacts for the translator of *The Rough Guide to Moscow* travel guide and found out that Dan Richardson, author of this travel guide, was not aware that his book had been translated into Russian and published in Russia. As well as establishing a lack of contact or collaboration between original authors and translators, this suggests a wider pattern of translators being undisclosed in Russian publishing, preserving the impression of reading an original text 'covert translation' in a very literal form.

certain amount of time. The original text of this travel guide was published in May 2012 and the translated version of this guide was published in 2013.

The place of reception of both texts should be Finland as usually tourists buy travel guides in order not to be lost in another country and at the same time learn new facts about a foreign place. Equally time tourists might buy this travel guide in English or its translation in Russian before their trip in order to plan their journey. There are also people who are interested in particular countries and thus they may read these books without visiting the actual place. However, the translated travel guide gives a lot of practical information that tourists who plan a trip or are already on the trip require and therefore the place of the reception of this translated travel guide can be either Finland or any other country where people speak Russian.

The medium over which the text will be transmitted in a book with coloured photographs, maps, a dictionary and other information about Finland. The motive for the production or reception of the translated text of the travel guide is to show tourists the country, its interesting places and best restaurants, and to familiarise people with the main features that create the culture and life of this country.

#### **2.2.7 Nord's functions in the translation of the *Lonely Planet Finland* travel guide**

The translated excerpt under the analysis is loaded with information for tourists. At the same time information presented in the translation refers to various field of knowledge. According to Nord, the referential function of the text involves reference to objects or phenomena, and that is exactly what the author and translator do in their texts (Nord 1997: 40). Consider this example, which tells us about the architecture of Finnish churches:

**English text:** It's an elegant late-15th century structure with steep gables; the bell tower was designed by Carl Engel in the 19<sup>th</sup> century. Mounted above the double nave are polychrome wooden sculptures of saints; also noteworthy are the elaborate coats of arms, and the 14<sup>th</sup>-century baptismal font and Pieta that were from the earlier, wooden church (Symington and Parnell 160).

**Russian translation:** Она была возведена в конце XV в., колокольня спроектирована Карлом Энгелем в XIX в. Церковь венчает деревянная

статуя святого. Не пропустите купель XIV в. и Пьету, которые остались в наследство от старой деревянной церкви (Symington and Parnell 174).

**Back translation:** It was erected in the end of XV c., the bell tower was projected by Carl Engel in XIX c. The wooden statue of a saint crowns the church. Do not miss the font of XIV c. and Pieta which were left as inheritance from the old wooden church.

This example shows that some words are omitted (e.g. “steep gables”) and some verbs are replaced with Russian synonyms. For instance, the term “mounted” from the original is more neutral than its translated equivalent “crowns”, which may be read as a more heightened description. Therefore, it is right to say that the translation has also an appellative function “designed to induce” readers “to respond in a particular way” (Nord 1997: 42). The appellative function in my example of translation is achieved indirectly via an expressive form of the verb “crown” that gives a superiority to the architectural design. Nord says that the appellative “function may also be achieved through linguistic or stylistic devices that point to a referential” function (Nord 1997: 43). At the same time terms such as “bell tower”, “font” and “Pieta” are literally rendered into Russian, and thus the referential functions of the original and target texts converge. Another example of the appellative function of translation demonstrates that stylistic means can differ between texts, but their function stays the same in the original and translation.

**English text:** ...the old station building, and an historic lake-ship-turned-ice-cream kiosk draw the crowds (Symington and Parnell 159)

**Russian translation:** Старое здание станции и местный туристический магнит – киоск с мороженым (Symington and Parnell 173).

**Back translation:** An old building of the station and a local tourist magnet – (is) kiosk with ice-cream.

The term “lake-ship-turned-ice-cream kiosk” used in the original text is a colloquial expression (which is also very vivid in picturing an image of the kiosk), but in the translated text it is rendered neutrally as “kiosk with ice-cream” (Symington and Parnell 2013: 159, 173). Indeed, the translated equivalent does not show the whole image of this kiosk. However, the translator manages to

maintain the uniqueness of this kiosk by using the noun “magnet” instead of the verb “draw (the crowds)”. Thus, the translator still shows how unusual the place is and therefore indirectly promotes it to readers (as in the original text).

Presenting new information to readers of the translation, translators have to be explicit and clear in their interpretations. Only in this way it is possible to achieve the referential function. Nord says that “referent is a fact or state of things unknown to the receiver” and thus to “carry out the referential function, the receiver must be able to coordinate the message with their model of the particular world involved” (Nord 1997: 40, 41). Furthermore, Nord notes that world models are identified by cultures and their traditions, therefore the referential function may be interpreted in the original and translated texts in different ways (Nord 1997: 41). In my next example the translator adds additional words and explanations, but at the same time the translator leaves a term from the original text in Latin in the translated text.

**English text:** The several restaurants here serve everything from gourmet cuisine to burgers and beers, and this is a popular summer venue for music and dancing, and for après-ski socializing in winter (Symington and Parnell 160).

**Russian translation:** Есть пара ресторанов, где подают блюда как для гурманов, так и простые бургеры с пивом. Летом сюда приезжают на музыкальные фестивали, просто потанцевать и ради après-ski (отдых после лыж).

**Back translation:** There are a couple of restaurants, where (they) serve dishes for gourmets as well as simple burgers with beer. In summer here (people) they come to the musical festival, just to dance and for après-ski (rest after skiing) (Symington and Parnell 174).

The translator specifies that “several restaurants” are actually “a couple”. Then the translator also makes a description of the range of food in these restaurants saying that even “simple” burgers and beer can be found here. The word “simple” also conveys the translator’s attitude towards the food, which makes the text expressive. Nord defines the expressive function as one that “refers to the sender’s attitude toward the objects and phenomena of the world” (Nord 1997: 41). To a considerable extent, the translators’ responsibility does not allow them to express their own attitude to the object described in the original



text. However, in the current example the translator has not violated understanding of the original text and has not negatively affected the text meaning. I propose that in this case the expressive function is a way of providing additional information for tourists who might just want to know what kind of food (cheap/expensive) they might get in a particular place. The translator also gives readers an explanation of the term in French – “après-ski” (although the translator leaves this term in Latin script). All of these manipulations of the text are directed at readers’ understanding of the source text and the source culture.

The translator often omits words and expressions, which I consider useful for readers. For instance, the sentence from the original text - “The church, and the village, are marked ‘Hollola kk’ on signs” – is omitted in the translation (Symington and Parnell 160). One of the main aims of the travel guide is to help people to find a place by navigating and guiding them through signs in a foreign language. I have not found this information on a map presented near the text about Lahti. I suggest that the travel guide should be understandable and easy in use. If the travel guide is not helpful for finding a place, then it does not perform its main function of giving tourists information about a place (referential function). Signs in a foreign language explained in the travel guides can be precious information for tourists less likely to speak the language of a local place. Although I decided to determine whether this translation is documentary or instrumental towards the end of this analysis once a clear picture of all the translator’s decisions had been established, it is still important to mention here that the example of omitting the sentence does not correlate to either of Nord’s translation types. The translator does not present the text close to the original text and does not preserve the referential function of the original. Therefore, it is important to analyse the brief and functions of the original and translated texts so that subjective decisions would not negatively affect the meaning of the translation. Nord also emphasizes that a translation decision taken at a lower level (linguistic) often has to be revised when reaching the next level (Nord 1997: 67).

The appellative function is presented directly in translation and indirectly in the original text. In the original, indirect appellative function points at the expressive function as well (“noteworthy” conveys the attitude of the author). The example is below.

**English text:** ...also noteworthy are the elaborate coats of arms, and the 14th-century baptismal font and Pieta that were from the earlier, wooden church (Symington and Parnell 160).

**Russian translation:** Не пропустите купель XIV в. и Пьету, которые остались в наследство от старой деревянной церкви (Symington and Parnell 174)

**Back translation:** Do not miss the XIV c. font and Pieta which were left as an inheritance from the old wooden church.

The author of the original text maintains contact with the readers using the pronoun “you”. This function can be called phatic. The phatic function helps to establish, maintain or end contact between sender and receiver (Nord 1997: 44). However, the translator does not preserve this function and this translation decision is subjective because there would not be any difficulties in preserving this function in the translation. Perhaps, the translator attempts to be less direct, maintaining a formal type of speech at times.

**English text:** Nearby you'll find the local museum, with an indoor and outdoor section (Symington and Parnell 160).

**Russian translation:** Неподалеку находится местный музей, с экспозициями как на улице, так и в помещении (Symington and Parnell 174).

**Back translation:** Not far there is a local museum with exhibitions in the street and in the building.

If we are discussing the way translators adapt the translation to the readers, then it is important to take into consideration textual means. Differences here can refer to the way time is presented in different cultures. For example, in English text there is “8am-5pm”, “8am-2.30pm”, “14<sup>th</sup>-century” (Symington and Parnell 159-160). The Russian text says “8.00-17.00”, “8.00-14.30”, “XIV” (Symington and Parnell 2013: 173-174). Nord does not specify whether such textual means refer to the phatic function. However, I argue that they can be identified by this function because if they were presented according to the rules of the target language and culture, then the connection between the readers and the text could be lost. Nord points at that the phatic depends on the conventionality of its form, but something that is conventional in one culture is

unconventional in another (Nord 1997: 44). Therefore, “the more conventional the linguistic form, the less notice we take of it” (Nord 1997: 44).

In the translated travel guide about Finland the translator combines all the discussed functions: referential, expressive, appellative and phatic. These functions do not always correspond to the functions of the original text, mainly because of the difference in conventions between languages and, perhaps, subjective decisions made by translators. Functions of the original text that are preserved in translation are presented with the help of linguistic means adapted to the readers of the translation. Therefore, I suggest that target-oriented linguistic means help to preserve the functions of the original in the translation, and not to violate the meaning of the original text. Referential function also can be adapted to the language of translation, confirmed in this analysis, where even the expressive function works as referential in order to give key information to the readers of the translation. Based upon this study of the translated and original travel guide to Finland, it is still difficult to say whether the translation is instrumental or documentary because both types of translation can be found in different parts of the text. However, it seems to me that the translator at least attempts to present an instrumental translation that ranges between equifunctional and heterofunctional. According to Nord, equifunctional translation can be found in tourist information texts and heterofunctional translation “is used if the function or functions of the original cannot be preserved as a whole or in the same hierarchy” for cultural reasons (Nord 1997: 50).

The translation of the travel guide about Finland shows the following features that are common for travel guides according to Filatova: mimicry and a combination of objective information together with the author’s personal experiences. Mimicry (based on the resemblance of a tourist and local people) is reached with a sentence in which the readers of a travel guide take an intermediate position between locals and tourists. An example from my analysis of the travel guide about Finland is “старое здание станции и местный туристический магнит – киоск с мороженым” (Back translation: “an old building of the station and a local tourist magnet – kiosk with ice-cream”). The translator makes an emphasis on readers among other tourists, and thus the translator increases the self-esteem of readers who as a result will get positive emotions after visiting the city. Another characteristic feature is a mix of

objective information with the author's personal experiences of a country. For example, the translator of the travel guide about Finland uses the term "après-ski" and explains this word in Russian. In addition, the translator in the same sentence mentions a subjective opinion by saying "simple burgers".

## **2.2.8 Application of House's theory to the original text and translation of the *Lonely Planet China* travel guide**

### **Source text**

#### **Field**

The excerpt under analysis is taken from the *Lonely Planet China* travel guide, published in English in May 2011 by D. Harper, S. Low and others (Appendix 2c). The excerpt tells us about the Guangxi region in China: why tourists should go there, when they should do so, what the highlights of this place are, its history and language. Then the excerpt also presents the city of Guilin and its sights, and contains specialized information about the phenomenon of rising peaks in Guangxi. The excerpt I chose to analyse included a map of Guangxi and various signs and symbols indicating prices, pages, temperature, etc.

#### *Lexical means*

The original excerpt contains a number of descriptive adjectives: "beautiful", "endless", "outdoorsy", "green", "diverse", "eastern", "southern" and many other words (Harper and Low 582). These adjectives help the author to describe a place, its location and landscape, and present other important details of the region to its readers. The author also uses demonstrative adjectives such as "this" in order to focus readers' attention on particular details of the region. Superlative adjectives can be found in this piece as well. For example, "much-loved" adds a promotional style to the text.

Vocabulary in the text refers to a few different fields: history, chemistry, geology, geography and biology: "hill-tribe chieftains", "army", "carbonic acid", "limestone", "karst", "minority groups", "osmanthus trees" (Harper and Low 2011: 582, 584, 585). The author uses proper names, among which there are names of tribes, geographical names of objects (rivers, settlements, tourist attractions), names of famous people and others. Travel guides aimed at guiding people in a new culture and place certainly should contain such details, as they add precision and colour to the text. Some geographical names in this book even have their equivalents in Chinese hieroglyphs in brackets.

The next important lexical feature of the text is imperative verbs, which creates a connection between the author and readers. Examples of these verbs are “tell someone in China...”, “expect the mighty rush of...”, “or simply wander along the...” (Harper and Low 2011: 582).

#### *Syntactic features*

Complex and compound sentences are prevalent in the text. The author also uses synonymic words such “lush, green” (Harper and Low 2011: 582). The text features considerable indicative mood setting, but sometimes the author uses an imperative mood. The present and future tenses are used together with the past tense within the one text. The idea is that the travel guide covers all the possible time frames. It tells people about the past of the country, the present, and the future which tourists might have if they plan a trip. The author also uses modal verbs which reveal shades of the author’s meanings: “... the sheer beauty of this region may not yet have reached its pinnacle” (Harper and Low 2011: 585).

#### *Textual features*

According to House’s definition, etc text is “one which is determined through text-transcending means, i.e. temporal, local diectics pointing to various features of the situation enveloping the text, the addresser and the addressee(s)” (House 2015: 32). This is illustrated in the examples from the excerpt under analysis. For instance, in the text there are such adverbs as “now”, “here” and others. The logical structure of the text is maintained via such expressions as “in fact”, “the result (is)”, “later”, “but”. An author often refers to readers, maintaining contact with such pronouns as “you”, operative verbs and parenthesis (“lucky students!”). Symbols in the text, and different styles of font are directed at a transparent understanding of the text by readers. A theme-rheme sequence in the text is used to guide tourists to their destinations or to present new information gradually (Baker 2011: 133).

#### **Tenor**

The language of the text is characterised by American English (“outdoorsy”), unmarked and marked expressions. The author’s language can be informal (“they’ll”), but sometimes fluctuates between high-flown, formal or standard: “dulcet tones”, “the peaks here are the result of erosion from carbonic acid, created when rainwater reacts...”, “but bring a torch” (Harper and Low 585). The author uses various shades of humour, which help to make a description of

the place more vivid: “scraping your jaw off the floor as you gape at the stunning...” (Harper and Low 2011: 585). Imperative verbs make the author sound authoritative, as he knows what is best to see or to do in the recommended place. The text has advice presented by the author in various metaphorical, humorous and even direct expressions: “it’s tempting to slip away... but bring a torch” (Harper and Low 585).

### **Social attitude**

The changing types of speech in the excerpt sometimes sound informal as if the author is speaking with someone he knows well. However, when the author presents historical, chemical or other specialised facts, then the language becomes more formal and a direct reference to readers disappears.

### **Mode**

#### *Medium*

The medium of the text is complex. Some parts of the text are written to be read (unless to be read aloud to another tourist), but other parts (geographical names, names of attractions and other proper nouns) are meant to be spoken, in case tourists want to find something or recognise it on a sign in Chinese (House 2015: 78). For example, some geographical names in the text are presented in pinyin with the help of Chinese characters.

#### *Participation*

Participation is complex as it is a mixture of monologue and indirect address of the author to readers, using imperative forms of verbs and pronouns – “you”. Interjections and other expressions make the text slightly informal.

### **Social role relationship**

The social role relationship is clearly asymmetrical because when the author demonstrates a broad range of knowledge about a country this can help to convey authority.

The social attitude is consultative, as the author presents factual information, and the involvement of readers is implied because travel guides devoted to a particular country are more likely to be purchased by prospective or actual tourists.

### **Genre**

In terms of genre, this travel guide is aimed at those who are going to China or just thinking about going there for business or leisure. It is a book, usually used before a trip to prepare a route or plan holidays in a foreign place. At the same

time, it is a convenient way to learn more about a country and culture because all the required information is presented in one book. The purpose of the travel guide to China is to help a foreigner who has never been to China and does not speak a Chinese language to know this country, its traditions, history, religion and even languages. Pictures, symbols, and colourful fonts make this book interesting to read and easy to navigate, even within the excessive amount of information. Maps also make the travel guide an essential object on a trip for any tourist who is visiting China and its regions.

### **Statement of function**

The statement of function concerns both ideational and interpersonal functions. While the author tells a story about the life of another culture, there is also an attempt to encourage readers to see a place and to agree with the author that it is worth visiting. Ideational function is marked, and is obvious in the range of stylistic meanings and expressive means the author uses. The author shows his attitude to a place. Readers are also involved in the text when the author recommends them something or warns them against other things. The interpersonal function is achieved via the author's encouragement of readers to visit, to see, to try things. Based on the genre, it is difficult to say which of these two functions is the major, because the language of tourism is aimed at giving new information, but indirect promoting language of the author can be also traced via imperative forms of verbs, metaphorical expressions and direct reference of the author to readers. Therefore, these two functions seem to be equally important. All possible styles of various fields of knowledge are presented in the travel guide because the goal of the author is to give well-rounded information about the life of a country, its past, present and future.

### **Source text and target text comparison and statement of quality**

#### **Target Text**

##### **General**

The target text is a translation made by Kiselyov, Kurochka, Perets, and Yerokhina published in 2012. The translation does not differ from the source text in terms of genre because the translator precisely conveys the important information and recommendations of the author. Mismatches between the texts refer to mainly linguistic aspects as the translator tries to make the text understandable and relevant for the target readers. Thus, the domestic culture and language often become the main reason for the translator's changes.

## Field

### Lexical mismatches

The translator often replaces verbs with nouns. For example, the original text says: “best places to eat”, but Russian translation is “лучшие места для обеда” or back-translated, “best places for lunch” (Harper and Low 582). Here the translator makes the text sound natural in Russian with the help of target-oriented translation. A target-oriented translation strategy is clearly seen in the next example where the “night” is translated as “day” as Russian speakers count not only nights, but also days when they are talking about the length of time that elapses during a trip away from home .

**English text:** “you’re likely to spend a night or two” (Harper and Low 584).

**Russian translation:** “не избежите одного-двух дней в Гуйлине”

**Back translation:** “you will not avoid a day or two in Guilin” (Harper and Low 584).

Idioms like “seethe with envy” are also adapted or presented in a different way, but they preserve the main idea of the sentences. For example, the phrase “they’ll seethe with envy” from the original text is rendered into Russian as “позеленеет от зависти” (back translation: “will become green because of envy”) (Harper and Low 582). In order to make the translation natural the translator sometimes omits words. As in the following example:

**English text:** ...come and discover the secrets of the 2000-year-old Huashan cliff murals in a peaceful boat journey on the Zuo River... (Harper and Low 582).

**Russian translation:** ... раскроют секреты 2000-летних наскальных фресок Хуашань в ходе неспешного путешествия на катере по реке Цзо (Harper and Low 582).

**Back translation:** ... will discover the secrets of the 2000-year-old Huashan cliff murals during a slow boat journey on the Zuo River...

The translator attempts to make the translated text more understandable and transparent for the readers, adding to the target text some explanations or additional words to complete an image of a foreign culture. For instance, an



expression “with osmanthus trees” is rendered as “вечнозелеными деревьями османтус” (back translation into English: “with evergreen osmanthus trees”). For the target audience osmanthus trees may be absolutely unknown, so the translator tries to make the term understandable by explicitation. For the English-speaking audience such additional explanation could be redundant. The level of information relevance often differs between cultures, reflected in the translated texts. However, often explicitness does not help to preserve an image or atmosphere created by the original text. At the same time the translator tries to solve various translation problems. For example, interpreting various stylistic devices can be challenging for translators because these expressive means do not have direct correspondence between languages. For instance, the pun is often used in texts in English, but to preserve this stylistic device in translation is not always possible, as in the example below.

**English text:** “Take a breather on breezy Weizhou Island (p. 605), and appreciate its diverse coral communities by swimming or snorkeling” (Harper and Low 583).

**Russian translation:** Подышать свежим морским воздухом на острове Вэйчжоу (с. 604) и оценить разнообразие мира кораллов, просто плавая или ныряя с маской и трубкой (Harper and Low 583).

**Back translation:** “To breathe fresh sea air on Weizhou Island (p. 604), and marvel at the diversity of the coral world by swimming or snorkelling”.

The pun is not preserved in the translation, nor an image of the breezy island maintained by onomatopoeia in the original via phonemes in words “breather” and “breezy”. Instead, the translator attempts to connect images with words such as “fresh”, “sea” and “air”, which are meant to create an image of the sea breeze.

The name of the river Li in the original text has its name in Chinese in brackets (the name is written in Chinese characters and pinyin). In the Russian translation the information in brackets is absent and there is just the name of the river in Russian – Ли. This decision probably reflects that not all the readers are able to understand characters, but I think that the name of this river in Chinese is important to know for tourists, as they might want to find it with a

help of a map in Chinese. That is why this information could be helpful for readers if the translator used it in the text.

### **Syntactic mismatches**

The translator conveys the authority of the author of the source text and maintains the connection between the author and readers of the translation in the target text with a help of imperative forms of verbs and the pronoun “you”. However, in some sentences the translator employs the future tense instead of imperative forms of verbs. An example is below.

**English text:** Expect the mighty rush of the Detian Waterfall, and the marvelous Chengyang Wind and Rain Bridge on the highlands, to dazzle you (Harper and Low 582).

**Russian translation:** Мощный и стремительный водопад Дэтянь и великолепный мост Ветра и дождя в Чэньяне потрясут вас (Harper and Low 582).

**Back translation:** The mighty and rushing Detian Waterfall and marvellous Wind and Rain Bridge in Chengyang will dazzle you.

The translator also replaces imperative forms of verbs of the original with nouns and the future tense in the target text. This sentence presents a direct reference to readers which is not preserved in the translation. The translator could not render this address literally because it simply would not fit the Russian language. The future tense, which carries the implication that the translator foretells the future trips of tourists, is frequently noticed in the language of tourism in Russian texts. Therefore, the contact between the text and readers in the target-text setting is preserved by means of the Russian language.

**English text:** For less-active travellers, come and discover the secrets of the 2000-year-old Huashan cliff murals in a peaceful boat journey on the Zuo River; or simply wander along the quaint old settlements in Beihai and savour its wonderful human landscape (Harper and Low 582).

**Russian translation:** Менее активные путешественники раскроют секреты 2000-летних наскальных фресок Хуашань в ходе неспешного путешествия на катере по реке Цзо или в процессе прогулки по своеобразным старым поселениям в Бэйхае и наблюдения за их жителями (Harper and Low 582).

**Back translation:** Less active travellers will discover secrets of the 2000-year-

old Huashan cliff murals during a slow boat journey on the Zuo River or during the process of a walk along peculiar old settlements in Beihai and observation of citizens in them.

Grammar rules are those features of the language which are impossible not to adapt to the target language. Translators can be closer to readers if they choose natural-sounding expressions and other linguistic features innate in the target language. The translator can replace passive verbs with active, or add subordinating conjunctions instead of infinitives. An example of the second case is presented below.

**English text:** There are peaks to climb, caves to explore, lawns to picnic on and even wild monkeys to see... (Harper and Low 585).

**Russian translation:** Здесь есть вершины, на которые можно подняться, пещеры, которые можно исследовать, газоны для пикников и даже дикие обезьяны, за которыми интересно наблюдать (Harper and Low 585).

**Back translation:** Here there are peaks on which it is possible to climb, caves which it is possible to explore, lawns for picnics and even wild monkeys which are interesting to watch.

However, sometimes it is hard to understand why the translator makes changes to the original text and these are perhaps best understood as the subjective judgments of the translator in that particular moment of translation. For example, the translator replaces a relative subordinating conjunction ("which") with a subordinating conjunction of place ("where").

**English text:** It's hard not to fall for this achingly beautiful province, which offers endless rewards for those with an outdoorsy temperament (Harper and Low 582).

**Russian translation:** Трудно не влюбиться в эту невероятно прекрасную провинцию, где сторицей будут вознаграждены усилия тех, кто не поленился сюда приехать (Harper and Low 582).

**Back translation:** It's hard not to fall for this incredibly beautiful province, where the efforts of those who were not lazy to come here will be rewarded many times over.

### **Textual mismatches**

The translator changes even textual means in accordance with the target language. For instance, the & symbol in the original text means “and”: “April & May” (Harper and Low 582). However, in the Russian text this symbol is replaced with a dash: “Апрель - Май” (Harper and Low 582). The dash here means duration. Another change is the way numbers are presented in the original and translated texts. The original text says “19<sup>th</sup>-century”, but the translation “XIX century” (Harper and Low 583).

The part of the translated text which tells the reader about the phenomenon of rising peaks is written in a logical, explicit and consistent way because it presents a complex scientific process which might be difficult for readers to understand. Translators of travel guides have to deal with an abstract audience of tourists who can be specialists and non-specialists in any of the spheres discussed in the travel guide. Consider the next example:

**English text:** The peaks here are the result of erosion from carbonic acid, created when rainwater reacts with carbon dioxide in the air (Harper and Low 585).

**Russian translation:** Местные вершины – результат эрозии под действием карбоновой кислоты, которая образовывалась, когда дождевая вода вступила в реакцию с углекислым газом в воздухе (Harper and Low 585).

**Back translation:** The local peaks are the result of erosion under the influence of carbonic acid, which was created when rainwater came into the reaction with carbon dioxide in the air.

Such added expressions as “under the influence”, “came into the reaction” make the translated text easy to follow and understand, especially for tourists who are less interested in complicated scientific texts while they are on holiday. The translator violates some of the syntactic structures of the original, adapting them in accordance with the target language. However, it does not prevent readers from learning about the foreign culture, as a source-oriented translation strategy is achieved via the foreign proper names.

**English text:** “A peaceful, leafy retreat from the city centre, the entrance fee for this famous pinnacle includes admission to Wang Cheng, a 14th-century Ming prince’s mansion, now home to Guangxi Normal University (lucky students!)” (Harper and Low 584).

**Russian translation:** Это тихое, укрытое листвой место вдали от центра города. Плата за вход в парк включает посещение Ван Чен, особняка XIV в., принадлежавшего августейшей особе из династии Мин, а позже ставшего Педагогическим университетом Гуанси (Harper and Low 584).

**Back translation:** This silent, covered with leaves place (is) far from the city centre. The park entrance fee includes a visit to Wang Cheng, XIV c. mansion belonging to august personage from Ming dynasty and later became Guangxi pedagogical university.

In the translated text in this sentence the phrase in brackets – (lucky students!) – is omitted because it is excessively implicit for the Russian language and would have to be presented as a new sentence (but then it might change the subject of the text, which is not acceptable to the ethics of translation). That is why the translator met the rules of the target language and omitted this phrase. Indeed, the original phrase “lucky students” conveyed the beauty of the place. However, it seems to me that the translator has not affected the perception of this place, as the sentence says that this building belonged to royalty, and thus this fact should attract tourists to see it.

## **Mode**

### **Lexical mismatches**

Although functions of the original text are preserved in the target text, the translator achieves these functions differently than they are expressed in the source text. One of the functions is to inform readers about various spheres of life in another culture. The original text uses words and expressions in various styles (e.g. specialized terms, expressive words, colloquial expressions), but these terms are differently translated. For example, instead of employing standard or neutral terms as in the original, the translator uses specialized terms.

**English text:** “karst scenery” (Harper and Low 582).

**Russian translation:** “карстовые образования” (Harper and Low 582).

**Back translation:** “karst formations”.

The word “formations” can be found in specialised literature of geographic, chemical or medical fields. However, the part of the travel guide where this

expression is found tells readers about weather conditions and thus translation does not affect the perception of this part of the text. Also, this part of the text is highlighted and presented below a diagram of temperature, which also presupposes a specialised style of speech.

The translator replaces words in the original which have expressiveness in their meanings with more neutral words. Consider the following example.

**English text:** Scraping your jaw off the floor as you gape at the stunning karst peaks that attract mountains of tourists to Guangxi every year, it's hard to imagine how the view could get any better (Harper and Low 585).

**Russian translation:** Оправляясь от шока при виде потрясающих карстовых гор, привлекающих в Гуанси море туристов ежегодно, вы понимаете, что вряд ли увидите когда-нибудь картину прекраснее этой (Harper and Low 585).

**Back translation:** "Recovering from shock as you see the stunning karst mountains, attracting to Guangxi a sea of tourists every year, you understand that you hardly ever see an image better than this one."

In the translation idioms such as "scraping your jaw off", the expressive verb "gape" and the colloquial "mountains of tourists" are rendered differently in the target text. First of all, the expressiveness of the word "gape" is not preserved in the translated sentence, but it is maintained via the hyperbolic meaning of the end of the sentence. Although the translator adapted the idiom "to scrape one's jaw off", the sentence still expresses the attitude of the author with the help of other words like "to recover from shock". The translated equivalent of this idiom is still expressive and vivid in showing the emotions of the source text, but it conveys expressiveness via phrases that are familiar for the target audience. The last expression "mountains of tourists" is adapted to the language of the target audience. In the original text the sentence was meant to motivate readers to see this beautiful place. The translator preserved this function via elements natural for the target language and culture.

### **Syntactic mismatches**

The discrepancies between the grammar rules of the English and Russian languages sometimes lead to the impossibility of preserving the stylistics of the language of the original text. To elaborate, in the English language tenses are created with the help of auxiliary verbs: am/is/are, shall/will and so on. The colloquial language is expressed via contractions of these forms, as in the following example:

1. **English text:** Whether you're going north to the highlands, or south to Yangshuo and beyond, Guilin is where you're likely to spend a night or two (Harper and Low 584).

**Russian text:** “Независимо от того, собираетесь ли вы на север в горы, на юг в Яншо или еще куда нибудь, вы, скорее всего, не избежите одного-двух дней в Гуйлине” (Harper and Low 584).

**Back translation:** Independently from whether you are going north to the mountains, south to Yangshuo or anywhere else, you are most likely not to avoid one-two days in Guilin”.

2. **English text:** “However, you'll see scenery that outstrips Guilin in Yangshuo, so you won't miss too much if you skip sightseeing here” (Harper and Low 584).

**Russian translation:** Однако в Яншо вы увидите пейзажи, которые переплюнут гуйлинские, поэтому вы не слишком много потеряете, если не станете осматривать город (Harper and Low 584).

**Back translation:** However, in Yangshuo you will see sceneries that spit over Guilin, so you won't miss too much if you will not look around the city.

Russian does not have auxiliary verbs, and thus the colloquial style of the author's language is not preserved in these sentences in the target text. However, as long as these sentences have a direct address to the readers with the help of the pronoun “you” and this detail is preserved in translation, then the target text has an atmosphere of more informal communication between the author of the text and the readers. In the second sentence the translator uses the colloquial “spit over” or “переплюнут”, which adds to the atmosphere of

informal communication and thus the style of language is preserved via lexical means.

Mismatches between the original and target text also refer to the differences in complex sentences. Long and complex sentences in the original tend to be split in the translation. The idea is to make these sentences easy to understand for tourists who read the book during the trip. The reason for splitting sentences is that the translator tried to emphasize the meaning of each sentence. In English, this emphasis is achieved via the intonation and stresses that are innate in the language; in Russian, intonation and stresses might be not enough to convey the meaning of the complex sentence.

**English sentence:** Former US Secretary of State Henry Kissinger described the cave as “poetic”, although chances are he didn’t have the dulcet tones of a Chinese tour guide ringing in his ears when the thought came to him (Harper and Low 584, 585).

**Russian translation:** Бывший Госсекретарь США Генри Киссинджер описал пещеру как “поэтичную”. Скорее всего, в его ушах не звенел голос китайского гида, когда эта мысль пришла ему в голову (Harper and Low 584, 585).

**Back translation:** Former Secretary of the USA Henry Kissinger described the cave as “poetic”. More likely in his ears the voice of a Chinese guide did not ring when this thought came to his mind.

In the original text, sarcastic humour is inserted through the sentence “although chances are he didn’t have the dulcet tones of a Chinese tour guide ringing in his ears when the thought came to him”. In the translation this stylistic device is preserved but in another way. The translator omitted the expression “dulcet tones” which in the original emphasizes sarcasm. The translator maintained the humour, but not in such an implicit way. The translator’s humour is more direct as the translated sentence says that apparently Kissinger was not right, as he was not familiar with the voice of a Chinese tour guide. Perhaps, if the translator left the expression “dulcet tones”, readers might not understand the sarcasm (although, sarcastic jokes are familiar for Russian speakers) because the sentence in Russian would sound ambiguous.

**Social role relationship**



The translator maintained the voice of the author, whose aim was to make recommendations and to guide readers. Although syntactic mismatches are traced in the field and tenor of the translation, the translator attempted to preserve the addressing of the readers.

**English text:** ...early evening on Moon Tooth Hill (Chinese characters; Yueya Shan) is your best bet. Skip the thoroughly depressing zoo (Harper and Low 585).

**Russian translation:** Рекомендуем взобраться на холм Лунного зуба (/name in Chinese/; Yueya Shan) ранним вечером и пренебречь посещением весьма удручающего зоопарка (Harper and Low 585).

**Back translation:** We recommend to climb Moon tooth Hill (Chinese characters; Yueya Shan) early evening and ignore the visit of a very depressing zoo.

In the translation there is a direct address to readers. However, in the original text this sentence was made direct via the words “your best bet”. At the same time both sentences give readers the chance to change their minds via the absence of the imperative verb in the original and the word “recommend” in the translation. However, the main point for this translation change is the challenge of linguistic discrepancies. The word order in the English and Russian languages is different, but also a literal translation of the sentence in which “bet” is a noun does not sound fluent in Russian. There are also examples when the translator does not use an imperative verb that appeared in the original text (this example is below). This might be an attempt by the translator to skip irrelevant words (redundancy) in order to save tourists time, as they might read this guide on the go. At the same time the example presents the different grammar rules of the languages:

**English text:** It's tempting to slip away from the tour groups, but bring a torch, as the illuminations are often turned off as the crowds walk on (Harper and Low 585).

**Russian translation:** В пещере так и хочется скрыться от туристических групп, но только с фонарем, поскольку освещение часто пропадает, а люди все идут и идут (Harper and Low 585).

**Back translation:** There is a desire to hide in the cave from the tour groups, but only with a torch because the light often disappears and people keep coming.

In this example the translator omitted the imperative verb “bring” because in Russian it would require a form of the third person plural. This form of the verb in the text in Russian would not correspond to the impersonal sentence “It’s tempting to slip away from the tour groups...”.

### **Mode**

#### **Participation**

The target text contains all the means to involve readers in the text via imperative verbs, the pronoun “you”, informal forms of words which are absent in the original text, direct recommendations and expressive meanings of words and expressions.

### **Genre**

The genre does not differ between the texts, both being travel guides. The translator attempted to retain all the functions of the source text in the target text even though the translator had to make linguistic changes in accordance with the target audience’s culture and language.

#### **Statement of quality**

The analysis of the source and target text demonstrates that mismatches between texts occur in field, tenor and mode. These mismatches are mainly characterized by the linguistic differences between cultures – English- and Russian-speaking. The translator preserves the ideational and interpersonal functions of the source text, but by means of the target language. At the same time the translator seems to maintain a balance in linguistic changes. For example, if the colloquial style of language, expressed syntactically in the original text is impossible to convey in Russian grammar, then the translator adds the colloquial style to the lexemes.

Mismatches in the field show that the Russian language tends to be more specific and explicit. That is why the translator adds some explanations or additional words to the translation. The problem of discrepancies between the meanings of cultural concepts, idioms and other expressions is major issue for translators of travel guides. At the same time, subjectivity is difficult to avoid in translation. Even though translators attempt to avoid subjectivity, it might be still

traced in their translations. Analysis of translation of this travel guide to China confirms this.

The ideational function has mismatches in the field because the translator has produced a target-oriented text. Therefore, metaphors and puns are either replaced with equivalents or made neutral in order to be clear for readers. The translator presents Chinese proper names in English, Chinese and Russian giving more necessary information for prospective tourists. The interpersonal function has mismatches in tenor, but it does not prevent the translator from maintaining the author's authoritative voice. The translator conveys the author's warnings, advice, irony and attitude to the crowds of tourists. At the same time the translator does all this with the means of the Russian language. Thus, I can state that the translation achieves both of these functions but with the help of the Russian language. Russian readers get new information about the country and practical advice from the author of the original text via translation.

The translation of this travel guide shows that mismatches between the original and target texts cannot be based solely upon the target language but can be the result of subjectivity. This contradicts House's claim, according to which, in order to preserve the original's function the translator applies cultural filters non-objectively (House 2015: 69). House discusses the necessity of having a "cultural filter" between the source and target texts as a solution for the translator to see cultural differences through the eyes of a target reader (House 2015: 57).

However, as my analysis of different travel guides shows, the Russian language is not always explicit or direct, as there are always exceptions (like in the translations of *The Rough Guide to Moscow* and *Lonely Planet China* or *Lonely Planet Finland*), and thus translation can also depend on the decoding capacity (Nida) and linguistic presuppositions (Fawcett). Presuppositions assist in saving time by not supplying information for which there is no demand (Fawcett 1997: 125).

The translator attempts to maintain the contact between readers and the author established in the original. Even though the translator sometimes changes the way the author addresses readers in the target text, this usually reflects linguistic discrepancies between Russian and English in specific cases. Nida calls these cases the problem of co-suitability (e.g. grammatical categories) (Nida 1964: 168). Mismatches of social relationship do not change a lot

because it is clear that the translator has tried to preserve the function of the source text, but with a help of the target language and culture settings. However, even cultural and linguistic mismatches do not prevent the translator from preserving the function of the original text. The translator might employ syntactic changes, but then they are compensated for by preserving the meaning of lexemes.

### **Covert or overt translations**

The translation of the travel guide to China is covert according to the approach presented by House because both texts are “pragmatically of equal concern for source and target language addressees” (House 2015: 56). The translation does not signal the fact that it is a translation of a particular original text. The translation is covert as it preserves functions (informing readers of the foreign culture) of the original text.

The source text and its covert translation are “based on contemporary, equivalent needs of a comparable audience in the source and target language communities” (House 2015: 56). Indeed, readers of the source and target texts learn new foreign concepts, read the author’s recommendations and live through the atmosphere of Chinese culture while they are reading these texts. Readers of the translation read the text which is adapted to their culture and language, while it maintains the equivalent functions, meaning and structure of the source text.

Filatova states that travel guides in Russian can combine expressiveness and standard expressions that are clichéd (Filatova 2012: 81). For example, in the Russian translation of the Chinese travel guide I found expressions like “fresh sea air”. Moreover, the travel guide about China contains many examples of the fact that the translator attempts to maintain a connection between readers and the text. These examples are the use of the pronoun “you”, recommendations and advice given to tourists. However, most of the time the translator replaces imperative forms of verbs with the future tense or infinitive forms of verbs. The translator also omitted some syntactic structures that do not sound natural in Russian. Another feature of the translated travel guide about China is a diverse terminology. There are terms taken from scientific, cultural and historic spheres. Thus, this travel guide meets the requirements of scientific, journalistic and promotional styles of the standard travel guide described by Filatova (Filatova 2012).

### 2.3 Ideological basis of the travel guide

Examples of translation decisions in the translated travel guides have been discussed above. However, it remains to be demonstrated how cultural images are constructed in travel guides for different readers. Countries consistently construct images of themselves in order to persuade people to visit them. My interest lies in exploring how Russian culture is presented in the translated *Rough Guide Moskva* in comparison with the image of Russia created by the English author in *The Rough Guide to Moscow*.

The first feature that I noticed is that the translated travel guide emphasizes the rich history of Moscow. By comparison, the English author of the original travel guide shows more of the real city with its contradictions. Consider the following example:

**English text:** In Siberia, they call Moscow “the West”, with a note of scorn for its bureaucrats and politicians. To Westerners, the city looks European, but its unruly spirit seems closer to Central Asia. For Muscovites, Moscow is both a “Mother City” and a “big village”, a tumultuous community... Nowhere else reflects the contradictions and ambiguities of the Russian people as Moscow does... (Richardson iii).

**Russian translation:** Первое письменное упоминание о Москве относится к 1147 г. и принадлежит Юрию Долгорукому, который приглашал к себе в Москву. В то время нельзя было и представить, что маленькое село в Суздальском княжестве будет расти, развиваться, занимать все новые земли и в конце концов станет столицей России (Richardson iii).

**Back translation:** The first mention of Moscow refers to 1147 and belongs to Yury Dolgoruky who invited (someone) to his home to Moscow. During that time it was impossible even to imagine that a small settlement in Suzdal principality would be growing, developing, taking more new lands and eventually would become the capital of Russia.

The short introduction in Russian tells people how long the history of the capital of their country is, rooting the guide in the history of its presumed audience. English-speaking readers may be expected to be more interested in the modern capital of Russia, as it is still unknown for many people. These introductions in

the original and translated travel guide are adapted to the culture of their readers.

On another page near the introduction there are different pictures in the two texts. The picture in the original travel guide shows the red star that has become a symbol of Russian culture for foreigners. The translated travel guide instead has a photograph of the Russian Orthodox University House Church in Moscow. Furthermore, in the introduction in the translated travel guide the translator lists spots that tourists can see, among which there are the Kremlin, Novodevichy Convent, Church of the Intercession at Fili, Moscow State University, Triumphal Arch, Victory Park at the Poklonnaya hill (Richardson iii). In the introduction to the original travel guide these places, except for the Kremlin, are omitted. At the same time, the author of the original text uses colloquial Russian words which were popular in the 1990s: “after a few weeks here, the bizarre becomes normal and you realize that life is – as Russians say – *bespredel* (without limits)”; “Moscow’s new rich, or *novye bogatye* – the butt of countless ‘New Russian’ jokes” (Richardson iii). The Russian travel guide in the same part of the introduction tells the readers: “Москва – огромный, удивительный город. Несколько дней здесь – и вы привыкните к шуму и вечно спешащим москвичам” (back translation: “Moscow is a huge, amazing city. A few days and you will get used to the noise and always hurrying up Moscovites” (Richardson iii).)

At the end of the original travel guide the author presents texts under the following titles: “Zhirinovsky, Crime and Chechnya”, “Yeltsin’s Second Term”, “Mayor Luzhkov”, “The 1998 Crash”, “Yeltsin’s Endgame” (Richardson 433–436). In the translated travel guide all of these subjects are avoided. The information about Luzhkov and Yeltsin is presented in a few general sentences. Also, the author of the original travel guide conveys his attitude towards some Russian historical events: “Brezhnev and the Era of Stagnation”; “On January 2, 1992, Russians faced their New Year hangovers and the harsh reality of massive price rises, following a decree by Yeltsin”; “At home, cynicism, crime and corruption reached new heights in 1994, when car bombs became the favoured means of disposing of business rivals in Moscow” (Richardson 427, 431, 434). These sentences do not exist in the translated travel guide and it does not discuss these events. An argument could well be made that political questions are unsuitable for discussion in travel guides directed at tourists. The

reason is the fact that tourists rely on the information presented in travel guides. Cronin considers that the autonomy of the printed guide produces a form of heteronymy (global interpreters dictating itineraries) (Cronin 2000: 86). The translator who omitted parts of the Russian history presented negatively by the author of the original text may have recognised the potential damaging effects of the subjective or political outlook revealed in the original. According to Cronin, “foreign religions, institutions and ideologies are [...] important [...] in determining sensibility, and a translator must convey these cultural differences in sensibility to the reader of a translated text” (Cronin 2000: 91). However, perhaps foreign visitors to Moscow are attracted by things that might be ordinary for Russian tourists. And, of course, the travel guide that tells its readers about their motherland will be unlikely to describe it in a negative way, as travel guides are an opportunity for governments to revive the spirit of patriotism. The paradox is that if the translator would interpret negative information about Russian culture in the similar way as it is presented in the original, then the Russian audience would consider it as a translation, and perhaps would not believe what it says, since they know their culture better than the foreign author of the original text. In fact, Cronin states that the irony in translation is that it “is visible in failure and invisible in success” (Cronin 2000: 51). Here, the translator made the fact that this travel guide is a translation as invisible as possible.

## 2.4 Conclusion

Nida does not consider the fact that a translator can know the culture, discussed in the original text better than an author of this text, as it the case in the translation of the *Rough Guide to Moscow* from English into Russian. Nonetheless, Nida's concept of the readers' decoding ability can explain why translators make certain decisions concerning relevance/irrelevance of particular information in their translated text (Nida 1964: 170). Nida also does not present in his theory a classification of functions that would explain why levels of implicit/explicit differ between cultures, and why translators interpret neutrally terms with expressive meaning from the original text. Nida considers that “many Spanish literary artists take delight in the flowery elegance of their language, while most English writers prefer bold realism, precision, and movement.” Indeed, my analysis of translation of various travel guides shows

that it is not always possible to have standards of stylistic acceptability between translations. For example, Russian translators do not always translate terms with expressive meanings neutrally (Nida 1964: 169). Therefore, we cannot prove target-oriented translation as a strategy based only upon the culture of the readers or translated text.

Nord's approach helps to look at this problem from the functionalist angle (Nord 1997). In other words, Nord explains the target-oriented translation strategy with the help of a classification of functions that can differ between the original and translated texts, but with the meaning of the original text still preserved. For example, applying Nord's classification of functions to the translation of the travel guide I found out that the function and meaning of the original text can be achieved even if the original text conveys referential function and the translation presents the expressive function instead. In other words, the expressive function as well as the referential function give the same information for tourists, but by means adapted to the particular audience. Furthermore, Nord's analysis concerns all the factors that influence translation of the original text, and thus she explains why translators cannot base their decisions solely on the linguistic aspects of the text. Nord's brief concept also helps translators to avoid various ambiguities, as seen in my analysis of the translation of the *Lonely Planet Finland* travel guide, in which the translator did not take into consideration the motives for the receptor and functions of the original text, omitting important information that tourists require from the travel guide. Nord's model assists in connecting two strategies of translation: 1) being close to the message and functions of the original text (source-oriented translation); 2) meeting requirements of the readers of the translation (target-oriented translation).

House's model, in comparison to Nida's and Nord's, attempts to analyse texts on all linguistic levels, based upon functions, genres, tenor, mode and social roles of authors, translators and readers. This thorough comparison of all levels of the source and target texts help to address quandaries that might arise during the translation and control subjectivity. Within my analysis of various travel guides I found it difficult to explain certain translation decisions, but consideration of multiple factors helped to suggest reasons for specific choices made. At the same time all three approaches of three scholars that I applied to different texts assist in making a thorough analysis of particular translation problems. Nida demonstrates that target-oriented translation strategy does not



affect the foreign elements of the original text. Nord demonstrates that the translators' profession includes a brief that helps them to choose a particular translation strategy based upon the requirements of the translator's clients, their motives, format of the text, etc. These factors I could not discuss in detail in this chapter because the Russian publishing houses keep this information confidential. At the same time, my analysis showed that Russian translators attempt to make the text fluent and natural, but preserve the foreign for tourists. The models of Nida, Nord and House demonstrate that the question of which strategy is more valid – source-oriented or target-oriented – should not be treated as a straight dichotomy. Translators should rather ask which decisions they should make to achieve a translation that meets the requirements, taking into account the cultures and languages of the original and translation.

Overall, the translations of travel guides which I explored in this chapter meet the requirements existing in this genre of travel writing in Russian culture. Filatova, a researcher of Russian tourism discourse, outlines common features of travel guides in Russian. Among those features are impersonal sentences, structures that attend to the readers' curiosity ("it is interesting that") and generalization (Filatova 2012: 80, 81) to name a few. According to Filatova, travel guides have features of scientific, journalistic and promotional style of texts (Filatova 2012: 80). Thus, all three travel guides have properties of these styles mentioned by Filatova because they have journalistic and promotional styles. Scientific style is prevailing in the translated travel guide about China. However, all three translated travel guides present adaptation in lexical, syntactic or textual aspects. Moreover, these translated travel guides maintain a connection with readers via pronouns ("you"), imperative verbs, mimicry or recommendations/warnings.

Ideology, which I briefly mention at the end of this current chapter, shows the various ways in which countries build up an image of one another. Cultural and ideological differences are one of the most significant problems that translators and travel writers should seriously study before presenting a translated or original text, and they should also be willing to understand a foreign culture. Equally, travel writers and translators should "resist the lazy shorthand of fixed equivalence and ... engage with the cultural depth and linguistic intricacy of other peoples and places" (Cronin 2000: 88). The next chapter of this work is

devoted to the creativity of translators who try to solve the problems of cultural and linguistic discrepancies in the translation of travel magazines.

### Chapter 3 Translation of independent magazines

A key skill for any travel writer and translator is the creativity that helps to solve any problems of interpreting foreign concepts or discrepancies between their meanings. Despite this, creativity itself is difficult to define. In this chapter I therefore discuss what creativity is, specifically in relation to translation. This means outlining an understanding of the concept as a form of adaptation. The concept of creativity in translation concerns similarities between writers and translators. Scholars like Loffredo and Perteghella discuss the mental process of literary translators and identify them as creators (Loffredo and Perteghella 2006). Pattison also notices similarities between translators and writers calling all of them “craftspersons” (Pattison 2006). Lin connects creativity in translation with solutions that bridge languages or cultures (Lin 2006). Byrne presents creativity as a result and process of translation (Byrne 2006). In fact, Byrne states that creativity is necessary not only for translation of literary texts but also technical texts (Byrne 2006). Below I explain these theories in more detail. For the analysis of creativity in translated texts in my thesis I employ the theories of Kussmaul and Komissarov. The reason is that they discuss adaptation that is an essential element of creative translation. Moreover, Kussmaul and Komissarov explore what distinguishes texts that are translations from texts that are adaptations.

Paul Kussmaul's types of creative translation and Vilen Naumovich Komissarov's adaptive transcoding assist in my analysis of the translation of *Cereal* magazine from English into Russian (Kussmaul 2000; Komissarov 1990; *Cereal* 2015, 2016). Kussmaul's approach demonstrates creativity as not only an aspect of literary texts that gives them originality and uniqueness, but also as a strategy in translation practice that helps to solve translation problems. Therefore, creativity as presented by Kussmaul provides solutions that translators can employ in order to solve any discrepancies between cultures and their languages. At the same time, Kussmaul's theory also brings me to the question – what is the level of adaptation that should be performed by the translator in order to maintain the connection between the original and translated texts? Komissarov's adaptive transcoding helps to find an answer to this question, looking at translation as intercultural communication. Komissarov's theory of adaptive transcoding shows the limits of translation in

non-literary texts. While Kussmaul mentions the necessity of knowing the communicative situation of a translation, Komissarov suggests an explicit explanation of the level of adaptation in translation with precise examples of these cases. Moreover, Komissarov explains important terms like transcreation and adaptation that are connected with creativity in translation.

Using examples of Russian translations from the British version of *Cereal* allows me to explore another type of translation, namely transcreation. Scholars such as Torresi identify transcreation with adaptation and tend to describe promotional texts as a result of transcreation (in Komissarov's theory co-writing is transcreation) (Torresi 2010: 187; Komissarov 1990). Torresi's explanation of creativity is based on the translation of promotional materials, and this approach helps me to analyse practical aspects of the translation process of the magazine, *Cereal*. In addition, Torresi demonstrates the professional side of translation work.

However, in this chapter I present an example of a transcreated non-promotional article about Middelheim Sculpture Park (Aslan 2015). Viviana Gaballo's approach to transcreation demonstrates the difference between adaptation and transcreation, and thus provides my analysis with an explanation of why transcreation works, not only for promotional texts but also for translated texts for tourists. At the same time, *Cereal* contains advertisements that I research applying Torresi's list of requirements for promotional translators, because creativity in translation for tourists is also important in the process of rendering persuasive aspects of texts from culture to culture.

In this chapter the analysis of various approaches and concepts of creative translation, adaptation and transcreation is based upon the independent magazine *Cereal* produced in the UK, and its translated version in Russian. More information about the phenomenon of independent magazines, and *Cereal* magazine in Russia specifically, is presented below. The analysis of the concept of transcreation is based on an interview conducted with the Russian publisher of *Cereal* – Anastasia Golovina (see Appendix 3a). I also interviewed Anna Khaova who translated the eleventh volume of *Cereal* (2016) (Appendix 3b). The interview I conducted with Khaova was used specifically to analyse translations from issue eleven (2016). All other examples of translations from *Cereal* in this chapter were published in the tenth issue (2015).

Unfortunately, the translators of this issue were not interviewed because the publisher of *Cereal* in Russian was not able to find their contact details.

### **3.1 Magazines in the field of travel and tourism**

In a time of information excess and virtual digital spaces, printed magazines are often reported as being under threat of extinction. The paradox is that most of the popular magazines such as *Vogue* and *National Geographic* have not disappeared but have been added to a very long list of “novelties”. Among these novelties, the “indie magazines”, or independent magazines, occupy a special place. Most modern magazines about travel form a special category of indie publication, with their appeal based on showing authentic pictures of foreign life. It is also hard to say exactly when independent magazines started to appear and became popular. Mettler, in her article “The Great Indie Magazine Explosion: A Survey” in *Vogue*, says that this started in 2011 (Mettler 2014). The website of *Stack* magazine, which collects the best indie magazines from all over the world, claims to have been sending out indie magazines since 2008. However, independent magazines are not such a new phenomenon as it may seem. According to Masurier, “the making of small-scale independent magazines takes us back to the beginnings of print media and the rise of magazines in the 18th century” (Masurier 2012: 385). At the same time, the recent development of digital technologies resulted in the growth of printed independent magazines (Masurier 2012: 385). I focus my attention on indie magazines about travel and style because they are popular sources of information for modern tourists today. These magazines differ from glossy magazines like *Vogue* or *Harper’s Bazaar*. Photographs show non-professional models or models with features considered unusual by the fashion industry. Photographs in indie magazines tend to imitate retro photographs and real nature, include shots by amateur photographers, and reflect an intentional kitsch. One can trace features such as the use of white space, images and “sparse words” that are similar to those in lifestyle blogs and other posts on social networks (Mettler 2014). They reflect a simplicity of style and natural beauty, together with unusual images of other cultures, not only via photographs but also via the linguistic aspects of articles.

The creators of these magazines mix digital and print content. Mettler explains the appeal of this phenomenon as “Internet fatigue”: “In the age of

throwaway click-bait, there was something pleasingly substantial about it – something tactile” (Mettler 2014). Indeed, this new type of text helps to make tourists’ reading experiences memorable. “People want something they can hold on to, savour, keep and refer back to” (Valdesolo in Mettler 2014). What is more, the content of these magazines confirms the idea that human perception is directly connected with aesthetics and design, which is one of the main features of tourists’ experiences (Pikkemaat and Weiermair 2011: 3). Thus, aesthetic perception is a key feature of modern magazines for tourists. In addition to the aesthetic perception which travel magazines aim to present to their readers, tourists generally value emotions and cultural uniqueness or authenticity. Therefore, expressiveness and uniqueness are projected not only by pictures, but also authors’ and translators’ texts.

*Cereal* magazine provides an example of how indie magazines are translated today. It is published in printed and online versions, with the Russian version also appearing online. I chose this magazine because it is one of those few independent magazines that continue to survive in the unstable Russian market for print publications.<sup>9</sup> *Cereal* is a British magazine in which various people present concepts of travel and other notions connected to it. Rosa Park and Rich Stapleton, the founders of this magazine, call it “a sleek, minimalist journal loosely centred on food and travel”, which their mission statement describes as “the significant elements of a good life” (La Force 2013).

While I researched *Cereal*, I spoke with its Russian publisher. I asked her questions concerning the work of translators and publishers. The focus of my interviews was the translator’s decisions and the particular results from them. I also interviewed two translators who work for *Cereal* magazine (see Appendix 3b). For my research I have employed a useful interview with one of the

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<sup>9</sup> The market of newspapers and magazines is experiencing a crisis ([www.pochta.ru](http://www.pochta.ru)). Therefore, most Russian magazines and newspapers exist in the internet. However, the Russian market of independent magazines is slowly growing. For instance, Heim studio used to translate *Kinfolk* into Russian, but now they publish their own *Heim* magazine about travel and lifestyle ([heimstudio.ru](http://heimstudio.ru)). Heim studio was founded in 2014. *Cereal* is another newcomer on the Russian market that published its first Russian version in 2015. Unfortunately, Russian academia does not discuss the phenomenon of independent magazines. Information about independent magazines can be found on their websites or websites of news agencies. In Russia independent publications (*samizdat*) appeared during the Stalin era and were a means for Soviet citizens to express themselves outside the censor’s supervision (Feldbrugge 1975: 4).

translators of *Cereal* (Appendix 3c). The translator's explanations gave me a clear picture of the main aims of translation of a modern publication popular with tourists and travellers today.

### **3.1.1 *Cereal* Magazine in Russian**

The market for independent magazines in Russia is not as well developed as it is in Europe. Daniil Trabun, the media director of the “Yandex. Dzen” project, says that the system for the distribution of independent magazines in Russia does not work effectively, whereas in Europe there are many shops where one can find these magazines (Trabun 2016). In Russia, distributors raise the prices of independent magazines every year and that is why some shops simply stop stocking them. Most independent magazines in Russia are directed at a small group of readers, and their publishers are frequently enthusiasts who do not plan to earn money creating an indie publication. Indie magazines are therefore unsurprisingly a marginal part of the market. *Cereal* magazine is one of the few independent British magazines which is translated into Russian. According to the Lurt team, which publishes *Cereal* in Russia, the contract with the owner of British *Cereal* was signed in March 2016. Thus, *Cereal* is a new magazine on the Russian market, and therefore Russian readers have not yet become familiar with it. On the official website for Russian *Cereal*, it says that Lurt is a small company of creative people: journalists, photographers, designers and travellers. The team's main projects include publishing *Cereal* magazine and guidebooks in Russian. These publications are about travel, nature, arts, beauty and lifestyle.

## **3.2 Creativity in translation**

Translators in the field of travel and tourism aim at making the foreign understandable in translations for readers/tourists. Because of cultural and linguistic discrepancies translators have to search for effective ways to create translations that do not violate the reality of the foreign culture, but assist in making the foreign understandable for tourists. Perhaps one of the translation scholars' key decisions for addressing problems of translation between cultures is an analogy that they draw between the concepts of travel writers and translators. For instance, Speake suggests that both translators and travel writers shape the text in “a way that readers may have access to whatever

situations and places, known or unknown, are being described” (Speake 2003: xi).

Scholars like Loffredo and Perteghella also refer to the similarity between writers of literary texts and literary translators, and explain that literary translation as a form of rewriting and mental process has an innate creativity, and thus the translator can be perceived as a “reader-creator” and “self-writer” (Loffredo and Perteghella 2006: 2). At the same time creativity, according to Loffredo and Perteghella, is the translator’s means of solving certain translation problems, such as cultural/linguistic discrepancies (Loffredo and Perteghella 2006: 1, 9). If we consider creativity as “a direct effect of constraints” and a “skill of innovative (and adaptive) problem-solving”, then it is a characteristic feature not only of literary translation and writing, but also of translation in the field of travel and tourism because cultural/linguistic discrepancies are one of the most complicated translation problems in translated texts for tourists.

Pattison also finds a link between writers and translators: “both translators and writers are craftspersons whose activities converge in a number of areas. They process the same raw material, words, [...] a whole range of stylistic devices [...]” (Pattison 2006: 91). Apart from the other similarities between writers and translators, like a sense of curiosity and attention to detail, Pattison points that their traditional approaches to boundaries and awareness of freedom differ (Pattison 2006: 91). Lin suggests considering creativity in translation as a bridging of the “incommensurability between any two languages or two cultures”, and thus translation is not about “looking for the solution”, but about “creating solutions” (Lin 2006: 97). In Chapter One I discussed the differences between writers and translators. Here I note that writers as well as translators are always in search of effective decisions that assist in interpreting foreign concepts. This fact concerns translation creativity that helps to avoid linguistic and cultural constraints with each new translator’s/writer’s attempt to interpret a foreign concept.

According to Byrne, creativity “is both a process and a product” (Byrne 2006: 8). Byrne explains that creativity used to be a focus of literary texts, but in technical texts creativity requires a different approach. However, “the lack of stylistic and lexical variation can be an even greater indicator of creativity” in technical texts (Byrne 2006: 7). Thus, creativity in technical texts does not seek to produce linguistic variation in the target text, nor does it preserve the original



author's creativity (Byrne 2006: 8). Rather, creativity in technical texts results in different interpretations in the target text but still maintains the creative effort of the original author (Byrne 2006: 8). Byrne's approach to creativity is significant because it helps to demonstrate the role of translators in localization. I investigate localization as a modern form of translation in the next chapter.

The aim of any translation is to link the source text and the target text (Cronin 2000: 42). In fact, its relation to the original text is what differentiates translation from writing. Therefore, another feature of creativity in translation is to link the original with the translation. This creative aspect belongs to adaptation. According to Vandal-Sirois and Bastin, adaptation is a "part of the process of linguistic transfer of a document, created in one source culture and then aimed at another culture" (Vandal-Sirois and Bastin 2012: 23). These scholars add that even though there are modifications imposed by the language of the original text or the translator, "an adaptation still shares a very strong link to the source text" (Vandal-Sirois and Bastin 2012: 23). However, what level of adaptation can be permitted that does not eliminate the connection between the source and target texts? And how does the creative aspect of translation help to achieve this connection and to solve other translation problems, not in literary writing but in the field of travel and tourism? These questions I aim to explore in the next sections of this chapter.

### **3.2.1 Analysis of Kussmaul's types of creativity**

Kussmaul's concept of creativity is connected with an ability to see familiar notions anew by changing the way we look at them. Kussmaul suggests changing the perspective and focus in creative translating. In other words, Kussmaul demonstrates that it is possible to preserve the notions and concepts of the source text in translation, but then we still change something, for instance, the point of view from which a concept is seen or the focus on particular elements of a concept (Kussmaul 2000: 120).

Types of creativity are described by Kussmaul using terms like scenes and frames. A scene or scenario usually includes a large number of elements (Kussmaul 2000: 120). The frame is more abstract and "consists of fewer words than a description of a scene" (Kussmaul 2000: 120). Kussmaul gives an example of scenes and frames discussing the following sentence:

"For he isn't the cat that he was in his prime;

Though his name was very famous, he says, in its time”  
(Eliot in Kussmaul 2000: 121).

This is the original sentence that needs to be translated into German. During the translation process translators highlight the words (“name”, “famous”, “in its time”) that are frames important for making the translation. Kussmaul explains that “translators can be creative at the comprehension stage, and when they verbalise what they have comprehended they produce a creative translation” (Kussmaul 2000: 121-122). Thus, Carl Zuckmayer translated this sentence in the following way: “Nein, er ist nicht der Kater mehr, der er gewesen, als man täglich von ihm in der Zeitung gelesen” (“He is no longer the cat that he was before when one could read about him in the papers every day”) (Eliot in Kussmaul 2000: 122). In other words, Zuckmayer picked out a certain scene (reading about an actor in the newspapers) within the abstract frame “famous”. Kussmaul states that scenarios can be historically determined. For instance, today the celebrity scenario could include actors’ popularity in tv shows, tv series or commercials (Kussmaul 2000: 122).

Kussmaul’s theory includes five types of creative translating: chaining perspectives, picking out scene elements, enlarging a scene, framing a scene, thinking up a new frame (Kussmaul 2000: 121-126). From my analysis of the Russian translation of *Cereal* I have found examples that fit Kussmaul’s “framing a scene”, when an element is replaced by a frame or a more generalised term, and “enlarging a scene” when elements are added to the scene (Kussmaul 2000: 123). Kussmaul’s theory helps us to evaluate creativity in the translation of *Cereal* magazine from a linguistic point of view. The first example is taken from an article in British *Cereal* and its Russian version, “24 Hours: A Short Guide to SF & Oakland”. The section of the text to which the sentence under analysis belongs is about a shop which sells objects for home interiors. The author of the piece discusses how these objects in this shop are unique because they convey a story and are works of art in their own right:

**English text:** “Opening its doors to its Pacific Heights clientele in 2003, March offers high quality pieces for the kitchen, pantry, and table” (Min 2015: 31).

**Russian translation:** “Открыв в 2003 году свои двери для жителей и гостей Пасифик-Хайтс, “March” предлагает высококачественные товары для дома и кухни” (Мин 2015: 27).

**Back translation:** “Opening its doors to the inhabitants of and visitors to Pacific Heights in 2003, “March” offers high quality goods for the home and kitchen”.

In this example the translator generalised the phrase “kitchen, pantry, and table” and rendered it as “home and kitchen”. The concept “pantry” may be familiar to those Russian readers who live in houses but 78% of the Russian Federation population lives in flats, and they usually keep food in the fridge, cupboard or other containers in the kitchen (*Vedomosti*). Therefore, the translator attempted to make the whole sentence understandable by choosing an equivalent less ambiguous to the Russian readers. The translator’s equivalent “house” is implicit and does not specify the meaning of the term “pantry”. However, this equivalent assists in making the translation sound natural and fluent in the language of Russian readers, even though the meaning of the word from the original sentence was generalised.

Applying Kussmaul’s approach, I connect this example to the type of creativity called “framing a scene”. In this example of translation, novelty is absent because the translator has not created anything new, but has avoided having to explain a foreign concept (“pantry”). This translation is less creative because it is not characterised by novelty. According to Kussmaul, “translators can fulfil the requirement of novelty only if they move away from the source text, on the other hand it may be more adequate for the overall purpose not to move very far from the source text and thus to be less creative” (Kussmaul 2000: 124).<sup>10</sup> In my case the translator has not preserved the exact equivalent of the source text while making the translation more familiar for the readers. Therefore, the translator has moved slightly away from the source text in order to bring the translation closer to the recipients.

I propose to consider creativity that not only connects the original and translation, but also functions as a means of overcoming constraints. The

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<sup>10</sup> Kussmaul explains: “I am using words like *less* or *more creative* and *a little bit* because creativity is a matter of degree” (Kussmaul 2000: 124). Therefore, Kussmaul argues that creativity (in the form of adequacy) together with the novelty is always present in translation decisions, but in various quantities (Kussmaul 2000: 126).

translator is granted such abilities as “a critical awareness” or “critical thinking” and can become “a critical reader who can ultimately engage in the diversification of responses” (Loffredo and Perteghella 2006: 3, 5). This can be characterised by an ability to choose a relevant equivalent, which makes translation creative. Therefore, in accordance with the understanding of creativity argued for in this chapter, novelty and adequacy are not the only components. In particular, novelty is implied in the term “creativity”, but it is not always used as a means of translation. On the contrary, novelty (in the form of new unknown concepts) frequently becomes the reason for translators to employ familiar and simple decisions made as a response to complex constraints.

In the interview with *Cereal* translators, I asked Khaova whether she considers this magazine to be creative (Appendix 3b). Khaova’s response to the question helps to add some other aspects of translation to Kussmaul’s theory, which holds that creative translation or its “creative product must not only be new but also adequate” (Kussmaul 2000: 124). Khaova cites Fesenko: “creativity in translation should be connected with solving a problem, and a creative result is appropriate only if it helps to solve an actual or relevant problem” (Fesenko 2005). She adds that translators always have a commission, which is important because it presents expectations and requirements to the clients (Fesenko 2005). At the same time, Khaova confirmed that she has not created a new text, has not changed any of its ideas, but rather that she has tried to transform some parts of the text in order to make it more understandable for its readers. This shows the gap in Kussmaul’s theory, since it does not take into account the fact that creativity in translation can be used not only for creating new interpretations or connecting the original and translated texts, but also for achieving adequate results with a help of right choice among a number of already existing equivalents.

Indeed, creativity is not just about fresh translation decisions and originality, but about the ability of translators to draw on their feel for languages and cultures in order to solve existing translation problems/dilemmas, for instance, discrepancies between meanings. For example, Kussmaul states that creative thinking makes us see details we may not have noticed before (Kussmaul 2000: 119). At the same time, it does not mean that all creative translations are good or that creativity will ultimately lead to a good translation.

Creativity helps translators to make “out-of-the-box” decisions and to generate the right equivalent. The American translator Polizzotti answered to the question of what makes a good translation thus: “There is no one-size-fits-all answer but, among partial responses, I’d offer these: a good translation open new doors and offers new vistas. It gets cultures talking to each other” (Polizzotti 2018). I suggest that there is no ultimately good translation because translators are always striving to make cultures closer than their previous translation, but creativity assists in making translation choices without limitation which may be non-standard. In addition, like Kussmaul, in my research I am looking at good translations with the aim of exploring cases when creativity helped to make the translations successful. One of the examples presented above where the translator had a great competence in the language and was able to find a relevant equivalent for the term “pantry” in Russian. The translator could have decided to explicate the term, explaining what it means in a foreign culture, the translator could have found a similar equivalent that would have been more familiar for the Russian culture, but instead the translator chose to generalize it. Kussmaul also seems to disregard the fact that adequate results can be achieved not only on a linguistic but also on a cultural level. Kussmaul suggests visualising scenes in a translation from various linguistic perspectives, but a language is closely connected to a particular culture. Some foreign concepts can be translated literally if the translator has some knowledge of the target culture.

My next example comes from an article about winemaking in California: “Californian Viticulture: Modern Winemaking with Scribe”. The original article is a dialogue between *Cereal’s* journalist and Andrew Mariani, one of the owners of the Scribe winery.

**English text:** “Scattered about the grounds are weather-beaten *haciendas*, some as old as the state itself, where you might happen upon a dinner party thrown by the likes of Bar Tartine chefs, or a movie being projected onto a whitewashed wall” (Kwak 2015: 46).

**Russian translation:** “Разбросанные по всей территории, издававшие виды *фазенды*, некоторые из которых стоят здесь, наверное, с самого основания штата – это место никого не оставит равнодушным” (Квак 2015: 42).

**Back translation:** Scattered all over the area, weathered *fazendas*, some of which have stood here from the very foundation of the state – this place will not leave anyone indifferent.

According to the website of winemaking company Scribe, “the Hacienda refers to the property’s 19<sup>th</sup>-century estate house that stood crumbling, abandoned for the past 20 years, [...] the brothers [Andrew and Adam Mariani] decided it was time to breathe new life into the structure that had inspired their craft” (Burke 2017). The author of this text breaks stereotypes about Californian wine country by mentioning haciendas. Later in the article Andrew Mariani recollects the history of Scribe, and talks about how he used to renovate haciendas. The connection here is between the culture of the original text (Californian) and the target audience (Russian).

In this example the culturally bound word “haciendas” was replaced with a direct translation – “fazenda”, which is relevant for the Russian readers. “Hacienda” is a Spanish word that means an “estate” that initially appeared in Mexico; “fazenda” is an equivalent Portuguese word that appeared in the Portuguese-speaking part of Brazil (Witynski and Carr 1999; Normano 1968). The term “fazenda” is more familiar for Russian-speaking readers who learned that word in 1988 when *Escrava Isaura* (*Isaura The Slave Girl*), a Brazilian soap opera, was broadcast on Russian TV. Since that time Russians have ironically called a countryside house or dacha a fazenda. Russian dachas are houses with land, where owners work planting fruits, flowers and vegetables during the summer. Moreover, there is a Russian TV programme called *Fazenda*, devoted to life in countryside houses. Therefore, for the Russian recipients the word fazenda has a direct association with Brazilian culture.

In this case, the translator has not created any new interpretations. The translated term is clear for Russian readers and it can also arouse old memories and familiar associations, which will result in positive emotions. This is exactly the response that a publisher wants from readers who might continue to buy this magazine in the future. When artists create works of art, they also hope for a particular response from the target audience. To some extent, then, creativity in translation stimulates a desired response from readers of the target text. The example of the translation of the word “haciendas” (Kussmaul’s

framing the scene type of creative translation) shows that novelty and the connection between texts are not the sole aspects of creativity. Creative translation is not only about the link between the target and source texts, but also the connection between the source and target cultures. What is more, the translated word “fazenda” illustrates how certain translations of texts in the field of travel and tourism trigger memories in the target readership, potentially making them more powerful and more persuasive. The translation “fazenda” will be able to speak “emotionally” to the readership.

Creative translation also assists in “selling” illusions or unrealistic images of a place. The Russian version of *Cereal* maintains the illusion of reality presented in the original with equivalents that create even more unusual images. Below I analyse an example when the translator preserves the stylistic images created by the author, making them even more emotionally coloured.

**English text:** “Every minute one spends within its expanses has a soft, dreamlike quality that begins to harden and crack the second you accelerate north towards the Bay Area and impending reality” (Hotchkiss 2015: 21).

**Russian translation:** “Время, проведенное на просторах Биг-Сура обладает умиротворяющим свойством и приобретает тягучую консистенцию – оно подобно сну или грезам, а затем словно затвердевает и начинает трескаться, когда вы устремляетесь на север в сторону Области залива Сан-Франциско, навстречу приближающейся с каждым километром реальности” (Hotchkiss 2015: 17).

**Back translation:** “Time spent within the expanses of Big Sur has a peaceful quality and acquires a thick consistency which is like a dream or reverie; and then it seems to harden and to begin to crack when you are north towards the Bay area of San Francisco towards a reality that is closer with each new kilometre.”

The translator attempted to explicitly present the figurative image of time that the author of the original text created. That is why the impression of dream and reality that were contrasted in the original becomes more emphasized with the help of transparency and a precise explanation presented by the translator (“thick consistency”, “a reality that is closer with each new kilometre”). In the attempt to convey the atmosphere of these sentences the translator does not

make the text clearer for readers, but also hyperbolises (“thick”, “closer with each new kilometre”) the image and the atmosphere in general. This type of creative translation can be referred to Kussmaul’s enlarging the scene of translation. Another example of this type of creative translation that I aim to analyse below includes the translator’s subjectivity in understanding the original text. Subjectivity is another important element of creativity and one that Kussmaul’s theory does not take into account. However, it frequently happens that translators do not know exactly what an author means by using a particular word or expression, and then translation has to be based upon translators’ understanding of the text. In fact, translation as a form of rewriting and mental process has an innate creativity rooted in the translator’s subjectivity (Loffredo and Perteghella 2006: 2). Consider this example from English and Russian *Cereal* (2016):

**English text:** “It’s really cool to live in a place that has so much dynamism,” Alex says. “It’s very action-oriented and rugged” (Hotchkiss 2016).

**Russian translation:** - “По-настоящему здорово жить в столь динамичном месте”, – говорит Алекс, – “Оно заставляет действовать, *это непаханое поле возможностей*” (Hotchkiss 2016).

**Back translation:** It’s really cool to live in a place that is so dynamic, – Alex says, – It forces one to take actions; *it’s an unploughed field of opportunities*.

Before analysing this example I had a chance to interview the translator of *Cereal* (2016), Khaova (Appendix 3b). Khaova explains that the denotative meaning of the word “rugged” is “wild, bumpy, off beat”. For the translator, the meaning found in the dictionary does not help with choosing the correct equivalent in the Russian language. That is why the translator assumes that the meaning of the word “rugged” in this text is figurative. According to the translator, the author’s words such as “action-oriented” helps to find an appropriate meaning of the metaphor “rugged”. The translator believes that “rugged” in this context means “a field of many opportunities that are not yet used”.

However, it is arguable that “rugged” should refer to a constant change in the life of those who live in that dynamic place. It would then suggest that the life in this place constantly offers some challenges. This meaning is based upon



contextualising sentences in the same text: “And there’s so much different terrain – from the dense coastal wilderness, and the kind of mystic quality of the Olympic Peninsula, to the arid fields of Yakima and Walla Walla where they grow most of the world’s hops” (Hotchkiss 2016). This sentence shows that the soil ranges from fruitful to arid, but farmers still manage to grow hops. That is why I suggest my translation of the word “rugged”: “оно закаляет” or “it makes people resistant to environmental effects”. It seems to me that my translation explicitly expresses the image of a dynamic life. Khaova’s understanding of the text was different and the word “arid” confused her as later the author of the text says that hops grow on the “arid fields”. Therefore, Khaova explains: “Arid is barren, deserted and dry fields, but then the author says that hops grow in these fields. In order to avoid misunderstanding I render the phrase as “boundless” fields” (Appendix 3b). In this example Khaova made her translation explicit in order to produce a text that is transparent for Russian readers. However, this translation may be coloured by the translator’s subjectivity since they have not contacted the author of the original text in order to find the exact meaning of the term.<sup>11</sup> It is difficult to say which translation is closer to the original because an author could consider any number of meanings for the word “rugged”. The point is that Khaova and I tried to recreate the author’s idea using our own understanding of the context and knowledge of the source language.

Kussmaul’s type of creative translation, enlarging the scene, raises the question of how many elements can be added without violating the connection between the original and translated texts. Kussmaul states that there is no definite answer to this question because “mental categories are characterised by fuzziness”, and thus the scholar suggests analysing the whole text in order to prove that the enlargement is justified (Kussmaul 2000: 123). However, the translation of the term “rugged” showed that one and the same text can be differently interpreted by different translators. At the same time another example (Hotchkiss 2015) demonstrated that the culture of the recipient of the translation is decisive in translation strategies of conveying an image of the original in the way that emotional aspect of the translated text would reach its readers. However, Kussmaul does not explain that creative translation helps to solve not only linguistic, but also intercultural problems because readers’ expectations

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<sup>11</sup> However, the translator in the interview with me mentioned that she contacted another author of another article from *Cereal* (2016) because the figurative meaning of another term was difficult to understand (Appendix 3).

determine the level of adaptation or connection between the translation and original text.

### **3.2.2 Komissarov's adaptive transcoding**

Komissarov's concept of adaptive transcoding could fill the gaps identified in Kussmaul, since Komissarov considers translation as a type of intercultural communication (Komissarov 1990: 47). Adaptive transcoding is a type of a linguistic mediation during which information is not only transferred from one language into another (as in translation) but also adapted in accordance with a particular goal of international communication (Komissarov 1990: 47). Adaptive transcoding determines the direction of translation as being at a particular group of readers and of particular information that is presented by the original. Therefore, adaptive transcoding does not completely replace the original text, though like translation it presents the original message for a different group of readers. Examples of adaptive transcoding are advertisements that aim to appeal to a particular audience.

Komissarov explains that adaptive transcoding has various similarities with translation that refer to various types of representation of the original text in another language (Komissarov 1990: 47). Thus, there are two types of adaptive transcoding that preserve translation features. They are adaptive translation and abridged translation. Adaptive translation is a partial explication of a structure and content of the original during translation in order to make the text understandable for recipients (Komissarov 1990: 48). Adaptive translation justifies translators' decisions that move away from the source text as they are valid until they are understandable for the recipients. Examples of adaptive translation are complex scientific texts aimed at non-specialists.

An abridged translation omits some parts of the original during translation for moral, political or other reasons (Komissarov 1990: 48). Abridged translations can achieve pragmatic goals, rendering separate parts of the text in order to influence target readers in a different way from the source text (Komissarov 1990: 48). At the same time, the translator can render the text explicitly, through adaptive translation, because concepts of the original presented implicitly are not familiar to the target audience. Another reason for the translator to deviate from the original text can be a simplified rendering of the text (Komissarov 1990: 48). Thus, the translator does not take into account the emotional and stylistic

facets of the original, presenting only the main meaning of the text. Komissarov suggests that a shortage of time may justify this translation choice (Komissarov 1990: 273). Nevertheless, *Cereal* magazine contains examples of simplified translation which seem to be made in order to ensure readers' understanding and to maintain the special design of the whole publication. For instance, the figurative term "rugged", which I discussed earlier, is explained explicitly and at the same time in language which does not convey an expressive function. It seems to me that the aim of this simplicity is not only the readers' understanding but also the design of the magazine: natural and pale shades, simple shapes; the uncovered real life of people and wild nature. All of these elements of design might also unconsciously influence the translator's perception and aim to make the language easier to understand.

If we continue to explore Komissarov's notion of abridged translation, we can consider other examples from *Cereal* where the translator has used abridged translation subjectively. The Russian translation of *Cereal* often shows that translators do not always solve translation problems but sometimes prefer to ignore them, as in the next two sentences from *Cereal*'s articles about Levi's clothes.

#### **№ 1**

**English text:** "Once, on a road trip in Bavaria, I made a *pit stop* in Bittenheim, the kind of medieval town that *pop-up storybooks* imitate" (Kwak 2015: 39).

**Russian translation:** "Однажды по дороге в Баварию, я остановился в Буттенхайме, небольшом городке, будто срисованного со страниц книг о Средневековье" (Kwak 2015: 35).

**Back translation:** "Once on the way to Bavaria, I stopped in Bittenheim, a small town that looked like it was drawn from the pages of books about the Middle Ages".

#### **№ 2**

**English text:** "Inside the soaring atrium, awash in Californian sun, I browse vitrines containing an array of veteran denim from a tattered pair of jeans, once used to tow a car, to a *blinged out jacket* adorned with bottle caps and trinkets" (Kwak 2015: 39).

**Russian translation:** "Внутри высокого атриума, утопающего в лучах Калифорнийского солнца, я рассматривал витрины, где под стеклом лежали "ветераны" джинсовой моды: от рваной пары джинсов, которые

однажды использовались для буксировки автомобиля, до пиджака, украшенного бутылочными пробками и разными безделушками” (Kwak 2015: 35).

**Back translation:** “Inside of a high atrium drowning in the rays of the Californian sun, I was viewing vitrines where under the glass there were “veterans” of jeans fashion: from a ripped pair of jeans which were once used to tow a car, to a jacket adorned with bottle caps and various trinkets”.

In the first sentence the translator made a mistake rendering the phrase “in Bavaria” in English as “в Баварию” (“to Bavaria”) and in the spelling of the Russian word – “срисованного”. However, these can be considered simple errors rather than translation choices, and do not affect the meaning of the whole text negatively. More interesting is the translation of the term “pop-up storybooks”, which I would interpret as books with living pictures (книги с живыми картинками), but in which the translator omitted the translation of the word “pop-up”. This term does not really have a fixed equivalent in the Russian language, but such books exist in Russia and thus they have a few different names. However, the translator has not preserved the exact meaning of the term – books with images that pop up – in the translation; instead the atmosphere of the medieval town is retained, being the most important aspect. The text presents the story of the Levi Strauss brand and the description of cities that are connected with this name. The term “pop-up books” was used to create a vivid image of the town. The translator presented this image with a help of other lexical means more familiar to Russian readers. The translator uses simile (“like it was drawn from ... the Middle Ages”) creating a direct association with the historical architecture of the Middle Ages. Consequently, details of the original which can be omitted by the translator do not always affect the overall feeling of the text, especially if the translator compensates for this loss of meaning by other means. I argue that the tendency to omit some words or phrases from the original text in translation refers to the translator’s goal to make the text more fluent and familiar for Russian readers. Thus, the translator decided not to confuse readers with words which might be unfamiliar to them as they do not have fixed equivalents. In the second sentence, “blinged out” is omitted. The word in the original text is characteristic of the colloquial style of speech associated with the casual street style of jeans. The translator deprived

readers of feeling the atmosphere of the sentence created with the help of the phrase “blinged out”. Nevertheless, this decision has not affected the meaning of the original sentence because the description of the clothes that the translator has rendered already creates an image of Levi’s style. Therefore, decisions made by the translator in both cases of translation have a certain aim – to make the text less ambiguous for Russian readers.

### 3.3 Adaptation or transcreation?

According to Komissarov, one example of adaptive transcoding can be pragmatic adaptation or adaptation that aims at achieving a special effect in promotional texts. Translators who render these promotional texts have to change structures and even the content of original texts because strategies for encouraging people to buy products work differently in various cultures and languages. Komissarov states that an extreme case of this adaptation is co-writing or creating parallel texts in the language of translation, and thus the original and translated texts are connected only via the product they advertise and the goal of selling this product (Komissarov 1990: 49).

However, while I was analyzing translated articles in *Cereal* (2015) in Russian I found that one article was connected with its original only via their title and the place they are written about. This article in British *Cereal* is called “Middelheim. A Day at the Sculpture Park” and its translation published in *Cereal* in Russian is “Мидделхейм. День в парке скульптур” that means “Middelheim. A day at the Park of Sculptures”. Consider excerpts from these texts:

**English text:** Anarres, Eriador, Archenland, Earthsea, Oz, Middelheim; a border post, flamingo pink, marks our entry point into this country, a single column sucking the ceiling down through the floor. The circular glass booth is empty, lightbulbs flashing weakly against a blue sky. There is no guard to stamp our passports or rifle through our luggage (Aslan 2015: 70).

**Russian translation:** Эриадор, Нарния, Земноморье, Оз, Мидделхейм... Нельзя приехать в Бельгию и не посетить самый необычный из всех музеев этой страны, который никого не оставит равнодушным – Мидделхейм в Антверпен. Это парк с ухоженными газонами, красивыми лужайками, высокими деревьями и пушистыми кустарниками (Aslan 2015: 66).

**Back translation:** Eriador, Narnia, Earthsea, Oz, Middelheim... It is impossible to come to Belgium and not to visit the most unusual of all museums of this country that will not leave anyone indifferent – Middelheim in Antwerp. This is the park with the neat lawn, beautiful meadows, tall trees and fluffy shrub.

The excerpt in Russian can be connected with its original only via the title, several words in the first sentences that were rendered into Russian and the actual object (Middelheim) discussed in the original and translated texts. Therefore, the excerpt in Russian cannot be called translation because it does not convey the meanings of the sentences from the original text and does not relate to the structure of the original text. The translation of the article about Middelheim could be referred to Komissarov's extreme case of adaptation or co-writing, but the excerpt from the text about Middelheim is not a promotional text, even though parts of the translated text directly/indirectly address readers (e.g. the translator uses the pronoun "you", maintaining the connection with readers, but the original article is narrated by the author who refers to himself and his companion via pronouns "I" and "we"). In fact, the original and translated articles about Middelheim present information about the place (examples of this idea are presented below). Therefore, the original and translated articles are connected via the tourist attraction. In order to determine the aim of the translator who decided not to render the original text but change it completely, I contacted the publisher of *Cereal* in Russia. I asked the publisher, Golovina, why one of the articles in the magazine is not translated but presented as a new text, albeit about the same subject. Golovina's response was

"One section about Antwerp was peculiar because in the original text there was an absolutely untranslatable article. To be precise, individual words were understandable and translatable, but translation of sentences did not present a clear meaning of the original. The translation looked like a psychedelic, incoherent text" (Appendix 3a).

Thus, the publisher and translator attempted to present the translated text as transparently as possible for Russian readers. To achieve this goal the translated text was re-imagined in the language of its recipients. Consequently, this text should be seen not as translated or adapted, but as transcreated. According to Gaballo, "transcreation is involved with texts that are hard to

translate” and thus transcreators have greater “creative license” than translators (Gaballo 2012: 100). The translator and publisher of the article about Middelheim in Russian *Cereal* resorted to transcreation in the face of something apparently untranslatable. At the same time, Gaballo notices that transcreation is connected with adaptation via creativity and (relative) freedom of translation (Gaballo 2012: 104).

However, transcreation and adaptation are not identical concepts. For Gaballo transcreation is characterised by (linguistic) productivity or the production of new conceptual structures and their related terminology, where cultural adaptation is a part of the translation process (Gaballo 2012: 99, 104). Indeed, the translated text about Middelheim in Russian in my example differs from the original text in English in structure, terminology and even in genre:

**English text:** The bench where we rest huddles in the scoop of a shivering bank of purple blossom. “I suppose the bees are more interested in the flowers than us?” he asks, worry creasing the spot between his eyebrows. I nod, sip blood warm water from my flask” (Aslan 2015: 75).

**Russian translation:** В Мидделхейме вы найдете работы, выполненные в разных стилях современного искусства: реализм, экспрессионизм, абстракционизм...Скульптуры, расположенные в правильном месте парка, производят неизгладимое впечатление на каждого посетителя этого удивительного, сказочного музея-парка (Aslan 2016: 71).

**Back translation :** In Middelheim you will find works made in different styles of the contemporary art: realism, expressionism, abstractionism... Sculptures arranged in a right place of park make a deep impression at every visitor of this amazing, fabulous park-museum.

The text in English is written like a literary text where the narrator describes his journey to the Middelheim Sculpture Park, whereas the text in Russian presents features of a travel guide. These features include direct contact with the readers with a help of the pronoun “you”, the description of what readers should see in the place – “you will find...” – and indirect contact (“for every visitor”). Furthermore, the transcreator of the text in Russian attempts to persuade people to see the place by using various expressive means: “a deep impression for every visitor”, “amazing, fabulous park-museum”. The text in English reads

like a story, with heightened description of the author's and his companion's behaviour. This text does not encourage the readers to go to this place, but it rather shows the author's day in the park. Gaballo says that "The capacity of extending the target language (and culture) with unprecedented conceptual structures adds a new colour to the term 'transcreation' thus making it stand out from other strategies or approaches to translation" (Gaballo 2012: 105).

Although transcreation can absolutely change meanings of sentences of the original text (as we saw in the example above), I propose that even a transcreated text has a connection with an original text. This connection is usually not based upon linguistic aspects of the texts, but the overall structure of the book or magazine where a transcreated part or article is included. *Cereal* published in the UK and *Cereal* published in Russia are identical magazines, and thus Russian readers who buy this magazine in Russian associate it with its British original (there is information about the British original at the beginning of the Russian version of *Cereal*). Therefore, the connection between the transcreated and original articles is relevant as it exists in the minds of Russian readers. It is also unlikely that readers (except perhaps translation researchers) buy both of these versions of *Cereal* in order to assess its translation. Therefore, the Russian publisher and translators employ various means apart from translation in order to make the Russian version of *Cereal* easy to read and understand, but at the same time the general feel of the European design and quality is preserved in minimalistic images, natural colours, words in English and the high quality of paper and design that is visible at first sight. As Munday says, transcreation is aimed at the creative and transformative nature of the process of translation, but creativity in this case refers to the "look and feel" of the original text (Munday 2016: 287).

However, no matter how relative the connection between the original and transcreated text, the transcreation is directed at the recipients and thus all changes are made accordingly. Thus, I refer to Gaballo's definition that explains the concept of transcreation and my example of the transcreated article about Middelheim: "transcreation is an intra-/interlingual re-interpretation of the original work suited to the readers/audience of the target language which requires the translator to come up with new conceptual, linguistic and cultural constructs to make up for the lack (or inadequacy) of existing ones" (Gaballo 2012: 111).



### 3.3.1 Torresi's promotional translation

*Cereal* magazine (2015) in English and in Russian contains advertisements. However, these advertisements are not transcreated, but adapted to the target readers. Although Torresi defines transcreation as “a type of adaptation that involves copywriting”, I argue that transcreation and adaptation are two different processes of work with a text (Torresi 2010: 187). The difference is in the connection that exists between the original and translated texts in the process of transcreation or adaptation. Transcreated text is usually connected not with the original text, but with the object discussed in the original text. Adaptation is a type of translation that aims at meeting particular requirements of the recipients. Nevertheless, Torresi's definition reflects my idea of what adaptation is: “adaptation is a form of translation that accommodates the conventions of the target language and culture, the canons of literary genres thereof, and the expectations of the target readership/audience” (Torresi 2010: 182).

The language of tourism often has some level of promotion via operational functions expressed by imperative verbs and stylistic means, which create fictional and unreal images. *Cereal* is not an exception. Torresi presents the requirements faced by promotional translators today. These requirements are more practical, and that is why they have a value in explaining why creativity in translation is not only about novelty and new translator's decisions. Torresi says that it often happens that metaphors from the original text cannot be translated with another metaphor – even with a different one – into the target text without losing effectiveness (Torresi 2010: 121). That is why translators have to simplify, explicate translated terms or even omit some parts of the original. A trend in magazines about travel is to present reality as surreal, with the help of magical images and technological or scientific terms. *Cereal* is also full of abstract, surreal photographs, and these images are expressed in the language of its articles as well. However, the translator avoided such surreal images and employed either metaphors that are familiar (or even trite but closer to the way Russian people express emotions), in favour of explicit phrases without figurative meanings. This trend can be observed in the following examples taken from the article “Big Sur: California Dreaming” about the nature of this place:

**English text:** “*Zombielike* fellow travellers will have gathered in homage to observe alongside you” (Hotchkiss 2015: 21).

**Russian translation:** “Такие же путешественники, как и вы, будут собираться и с *замиранием сердца* наблюдать за красотой перед вами” (Hotchkiss 2015: 17).

**Back translation:** “The same travellers as you will be gathering nearby and *with the heart that freezes* from admiration at the sight in front of you”.

## № 2

**English text:** “Standing for several *nanoseconds* at these heights, surrounded by towering pines, it’s impossible to imagine this place wasn’t shaped in reverence of (and as an accessory to) love” (Hotchkiss 2015: 22).

**Russian translation:** “Остановившись на *несколько секунд* на этих вершинах, в окружении высоких сосен, невозможно представить, что эти места не привлекают влюбленных” (Hotchkiss 2015: 18).

**Back translation:** “Standing *for several seconds* at these heights, surrounded by towering pines, it’s impossible to imagine these places do not attract lovers”.

Such words as “zombielike” and “nanoseconds” are used to create unusual or even magical images, which are at the same time easily compared with real situations of the modern world. Nevertheless, the translator conveyed the unreality and emotions of the original with the help of (trite) metaphor (№ 1) – “with the heart that freezes” and omission (№ 2) – “for several seconds”. The term “zombielike” implies the emotions of tourists who come to Big Sur. To my understanding, with the term “zombielike” the author suggests that tourists are speechless because they adore the view: “There is only one way to begin a day in Big Sur; with the silent sunrise [...] Zombielike fellow travellers will have gathered in homage to observe alongside you. No one speaks” (Hotchkiss 2015: 21). The metaphor (“with the heart that freezes”) that the translator uses still conveys the author’s main meaning of surprise and amusement. At the same time, “zombielike” might mean that people have had to get up early to see the sunrise, so they are stumbling unspeaking up the hill. “Zombielike” might have a negative meaning of a mindless herd. If these last two cases of meaning are true, then the translator failed to communicate the meaning of the original text. Nevertheless, the term “zombie” in Russian is more recognised in the negative meaning of someone who is mindlessly worshipping something or

someone. The word “homage” in the original conveys a positive meaning. Moreover, the next sentences in the original text also contains positive atmosphere: “No one speaks. As the sun appears over the ocean, a bit of sadness creeps in. You know the rest of the day can’t possibly be as beautiful” (Hotchkiss 2015: 21). Therefore, I suggest that the translator also tried to avoid any negative meaning that the word “zombielike” might have.

In the second translated sentence, “nanoseconds” are replaced with “for several seconds”. Thus, the translator missed the chance to emphasize the immediacy of time, but at the same time it seems that “nanoseconds” would sound too scientific for the Russian readers of a travel and style magazine. However, the translation of “nanoseconds” as just “seconds” cannot be called a complex creative process produced by the translator. Nevertheless, it is obvious that such decisions do not appear spontaneously, but are dictated by the translators’ attempts to meet the requirements of clients or the expectations of readers and to preserve the atmosphere of the source text. The process of making a choice in translation is usually based on the translator’s assumptions and comparisons of several equivalents.

An attempt to make translations sound clear and creative can be explained by one of the requirements for promotional translators, which is creativity or an “ability to devise and produce, within an extremely limited time frame, clever texts that play with language and visual cues makes things easier in professional practise, particularly in those cultures where witty promotion and advertising is more appreciated” (Torresi 2010: 8). However, “an extremely limited time frame” often leads to unconsidered translator’s decisions or undesirable subjectivity. Translators make mistakes because of time limits, which may include spelling mistakes or misunderstanding phrases – as with “on a road trip in Bavaria” seen earlier. Although it is difficult to say whether this mistake was made because of limited time or insufficient knowledge, in either case the translator has not spent time checking the translation. At the same time, perhaps a publisher’s need to sell the product with a short turnover could be a reason for disregarding the quality of translation.

Another requirement suggested by Torresi is “flexibility in the relationship between the translator and publishers, agencies, editors” (Torresi 2010: 8). Indeed, this should be one of the main requirements by commissioners for translators, but I cannot agree that it is always relevant to be flexible when you

are a professional translator and you value your level of professionalism. In other words, the article about Middelheim in *Cereal* magazine was not translated, but transcreated. In fact, I propose to differentiate between translation and transcreation because transcreation does not have a connection with the original text, but rather with the subject discussed in the original or product advertised by it. The interview with the publisher suggested that it was impossible to create a clear translation. I also suppose that transcreation was a decision by the publisher, who did not want translators to spend too much time rendering the text. In fact, the co-operation of the publisher with the translator proves my earlier point that sometimes an analogy between the translator and writer assists in dealing with cultural and linguistic discrepancies that occur, not only in literary original/translated texts, but also in texts for tourists. Torresi also claims that promotional translations are not always produced by professional translators, “but by copywriters and/or creative people who are proficient in foreign languages” (Torresi 2010: 8). Although Torresi states that this idea still remains to be proven, I argue that modern translators have to be able to produce various types of texts: transcreated, copywritten, and so. My present work demonstrates that translation cannot be limited by a mere proficiency in foreign languages, but should be considered as intercultural communication.

The next requirement listed by Torresi is agility, though this contradicts her idea that “creative language” requires a complete change of the source text with a possible loss of its effectiveness (Torresi 2010: 121). Torresi defines “agility” as “the ability to recognize different functions and purposes embedded in the source text, and without losing sight of the overall function of the text, its coherence and cohesion” (Torresi 2010: 8). However, it seems that the promotional translator not only persuades readers to buy a product but also conveys some new information. Otherwise, readers will not buy something which they do not understand or believe in. That is why the translator employs various methods to make the product and the text about it more immediate and understandable to readers, but again the key aim of all these actions is to sell, no matter which manipulations with the text need to be made.

The next requirement defined by Torresi is persuasiveness, which has an important feature of adapting to “culture-specific values in order to accommodate both the target audience’s expectations and taboos” (Torresi 2010: 8). Examples of translations of advertisements in the Russian *Cereal*

magazine show that a complete recreation is not always required. Sometimes, it is just enough to make some parts of the advertisement clear and transparent for the target audience. For instance, an advertisement in *Cereal* magazine for the LUX company, which offers resorts and hotels, presents a picture of a young man and woman in swimwear. They stand in blue water, hold surfboards, and their faces express relaxed and calm feelings.

**English text:** “Rush. The Team Members of LUX\* help people to celebrate life with the most simple, fresh and sensory hospitality in the world” (*Cereal* 2015: 16).

**Russian translation:** “Команда LUX\* помогает сделать отпуск легким, беззаботным и насыщенным, предоставляя Вам самый лучший сервис в мире” (*Cereal* 2015: 12).

**Back translation:** “The LUX\* team helps to make holidays easy, carefree and intense giving you the best service in the world”.

In the Russian translation, the translator directly refers to readers with the help of the pronoun “you” in the plural, in order to show respect towards readers. Other important features are the fact that the translator of the English text made the Russian translation more neutral by replacing “to celebrate life” with “to make holidays” and “hospitality” with “service”. In other words, the advertisement in the Russian language is not completely different from the original. However, the promotional meaning of the original slogan is hidden in metaphorical expressions such as “to celebrate life”, but it is more explicit in the translation.

The frequent use of words in English (e.g. La Gent London, LUX: resorts & hotels) in the Russian advertisements in *Cereal* makes the target readers more interested in buying a foreign product. I suppose the publisher’s idea is to make readers believe that they are a modern elite that has a special status and good knowledge of the international English language. However, if this knowledge is absent, you can still find the translation that is presented on the bottom of the same page in *Cereal*.

### 3.4 Conclusion

Creativity is an essential feature of translations for tourists. Firstly, creative translation directed at tourists assists in solving problems caused by discrepancies between cultures and languages. Secondly, creative translation helps to connect the source and target texts, applying a special type of translation, namely adaptation. Adaptation aims to bring the text closer to readers and to meet their requirements; it becomes a solution for translators who need to choose one particular equivalent within a diversity of possible translations. In fact, adaptation as a type of translation creates a link not only between the source and target texts, but also cultures. This can be seen especially when translated equivalents revive memories and familiar associations in the minds of readers of translations.

If we compare the theories of Komissarov and Kussmaul, then it is possible to notice a link between their classifications. However, while Kussmaul's classification is based on the linguistic aspect, Komissarov's theory has communicative intention at its core. Such types of creativity in translation as chaining perspectives and picking out scene elements, suggested by Kussmaul, can be referred to Komissarov's abridged translation. Kussmaul's types of creativity, such as enlarging a scene, framing a scene and thinking of a new frame, are called adaptive translation in Komissarov's classification. This correspondence between the two theories helps to answer the question set by Kussmaul: "how many and which kinds of elements can be added to a scene without getting into another scene that is no longer adequate as a translation, i.e. no longer related in some degree to the source text?" (Kussmaul 2000: 123). The response lies in the role of the translator itself. Tasks that the translator has to perform cannot be limited by the meaning of the original. As Komissarov says, the translator is not only a linguistic mediator, but also a source of information created in the target language and used to achieve particular goals (Komissarov 1990: 42). The translator's much more important goal is to achieve a particular reaction among readers of the translated text, and thus translators must have a broad spectrum of knowledge of the individuals at whom the translation is directed. Moreover, the achievement of the pragmatic goals of the translation significantly depends on the results of the translation process and therefore translated text can be considered "correct" or "adequate"

even if there are some serious deviations from the original text (Komissarov 1990: 287). For example, as one of the main goals of an advertisement is to sell a product, then the result of the translation in this case can be an altered text which corresponds to the needs of future buyers. Komissarov calls this type of text “co-writing” (Komissarov 1990: 49). Subjectivity without which any act of creativity cannot exist is ignored by Kussmaul’s theory of creative translation, but subjectivity should be minimized by, or subordinated to, translation decisions that are justified, relevant and reasonable in the new environment of the translated text (Kussmaul 2000). Therefore, creativity in translation should be explored not only based on linguistic aspects as Kussmaul did, but also cultural considerations.

Transcreation is the result of creating a new text that is connected with the original text only via an object discussed in the original text or a product that needs to be sold. Transcreation helps a particular audience to learn about an object or to sell a product discussed/advertised in the original text. Creativity that links the culture of an original text with the culture of a translated text is also a characteristic feature of translations of promotional texts. Therefore, translators can be also transcreators if a particular situation requires this process of textual production. Translators of promotional texts, which *Cereal* magazine also has, should be characterised by not only agility – the ability to produce texts within a limited time frame and with flexibility – but also knowledge of their audience (e.g. culture, expectations), and good experience or qualifications in translation or other fields in which translation is carried out (e.g. marketing), as well as any other factors that may exist in a particular case of translation. For example, in the next chapter I explore translations of online magazines and websites for tourists in which the promotional goal is achieved via other types of translation, such as localization and technical adaptation.

Russian translators of printed magazines in travel and style employ various means of translation, but all of them aim to make the text as explicit and clear as possible for Russian readers. I registered in the Russian translation of *Cereal* instances of generalization and simplification of English terms that help translators to avoid long explanations of concepts existing in the English lexicon. At the same time, generalization makes the text more digestible for the Russian audience because they do not need to learn about new words. This translation mode reflects the genre of magazines in total as they are meant to

entertain the audience and, perhaps, advertise a particular place presenting it as close to readers as possible. Another mode that makes the translated text of the magazine more familiar for the Russian audience is finding equivalents that trigger readers' emotions and stir distant memories connected with the past history of the country or culture. This mode is also a characteristic feature of advertising techniques in magazines. *Cereal* in English contains a few figurative expressions that create an image of unreality and various illusions. Russian translated *Cereal* sometimes exaggerates stylistic devices implemented in the original text. The reason might be the fact that the English language is more laconic. Nevertheless, the Russian language may express an idea with more words that hyperbolize and enlarge the image of the original text (e.g. "impending reality" is rendered as "closer with each kilometer"). At the same time, unreal images presented in the original text tend to be simplified or standardized by translators of *Cereal* in order to achieve textual fluency of texts in Russian.

The translator's creativity sometimes may result in subjective decisions. The point is when it comes to translating figurative expressions translators may not have enough information about an author's meaning. However, since the original magazine is not widely famous in Russia, subjectivity may be present. Indeed, translators of magazines in the field of travel and tourism have an advantage as the articles and their authors that they are translating are not famous for the Russian readers. Therefore, translators have a chance to go beyond the limits of translation and to become writers. I consider that these decisions cannot depend solely on the translators at *Cereal*, but rather they are the result of cooperation between the translators and publishers of the Russian magazine.

In fact, the decision of not translating but transcreating the text for the Russian audience demonstrates the aim of Russian publishers to prevent readers from misunderstanding ideas in the text. Russian publishers do their best to ensure that their magazine presents clear information that is ready for rapid consumption by its readers. In summary, *Cereal* demonstrates that in the era of the Internet, magazines attempt to attract readers with information that is already interpreted by translators, so that there is no additional need to decode it or read between the lines. Translators and publishers have a right to decide how texts should be read and understood. Indeed, this strategy is lacking in



objectivity and generates multiple subjective ideas and stereotypes. This is not acceptable for a source of information about foreign cultures. However, the case with Russian translation shows that the translators' decisions do not try to manipulate readers' understanding and are objective. At the same time, Russian *Cereal* has traces of promotional style that can be explained by the publisher's goal to attract more readers to this new edition in the competitive Russian market of print magazines.

## **Chapter 4 Translation and Localization**

The current chapter investigates the role of culture in localization processes, as presented in online texts. The aim is to show the role of translators in the localization process and how online texts are localized to the Russian culture. For Mazur localization refers to software and digital products (Mazur 2009). Cronin identifies traditional and website localization (Cronin 2003). Dunne connects localization with the industry practices (Dunne 2006). Pym's approach to localization goes beyond the electronic domains and presents the phenomenon of textual distribution (Pym 2004). I explore these theories in more detail later in this chapter. Localization processes are explored via approaches devised by Jimenez-Crespo and Mazur. My thesis includes approaches of these two theorists because they discuss significant issues of the process of localization and the role of translators in localization of modern texts. Mazur presented a comprehensive explanation of the difference between technical and cultural adaptation that are the basis of localization and translation processes. Jimenez-Crespo explored the work of translators and other agents during the process of localization.

Localization, in the theories of Mazur and Jimenez-Crespo implies a target-oriented and functionalist approach that is the ultimate goal of travel websites and online magazines aimed at reaching their clients with their texts. They discuss localization as a notion of adequacy, emphasis on the target audience, communicative purpose of the localization project and technical/cultural adaptation (Jimenez-Crespo 2013; Mazur 2009). Jimenez-Crespo's model of localization levels/stages assists in presenting the role of the translator as essential to the process of localization and it also demonstrates the actual place of the translator within this process (Jimenez-Crespo 2013). What is more, this approach explicitly presents all the stages of cooperation between translators and other experts who take part in localization. Jimenez-Crespo's research also contributes to Translation Studies by providing an analysis of the current situation in the localization of companies' websites. In fact, Jimenez-Crespo presents the GILT (globalization, internationalization, localization and translation) process as collaborative, and thus it follows that translators should not be separated from work with localizers, developers or IT specialists. I give more information about the GILT process in the next section of this chapter.

In the *Routledge Encyclopaedia of Translation Studies*, Schaler discusses the importance of translators working in localization to be able to deal with technical and administrative tasks (e.g. managing terminology databases or updating previous translations) (Schaler 2009: 159). Jimenez-Crespo not only points out the multiple functions of translators in localization, but also demonstrates the actual stages of cooperation between translators, localizers and other specialists within the process. At the same time, Jimenez-Crespo states the tasks of translators and other localization specialists on each level of localization. For example, the web localization process includes: initial project preparation (setting up the localization environment, retrieving the site contents, etc.) performed by localization managers, engineers; performed by localization specialists or freelance translators (preparation of glossaries, localization of textual components, etc.); integration performed by engineers and localization specialists (proofreading of translation, online quality control, etc.) (Jimenez-Crespo 2013: 29-31).

To analyse the problems that translators/localizers encounter, I rely on the report written by Sergei Abdulmanov about checking the translation of the Booking.Com website into Russian (Abdulmanov 2015).<sup>12</sup> I argue that translation decisions within the process of localization cannot be limited to literal (word-for-word) translation because translators are intercultural communicators, even within the process of website localization. This is supported by an analysis of translations of online travel guides to London and Japan presented on Booking.Com, trying to study the limits of localization (Pym 2004). This chapter also studies localization using examples of articles from the online *Condé Nast Traveller* magazine in English and Russian. These articles promote various cultures for the Russian and British audience in different ways. I study the means of presenting foreign cultures (Hong Kong, Vilnius, Fez) for Russian and British audience in online magazines; I also apply Esselink's concept of "real

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<sup>12</sup> In this chapter I consider the concepts of translators and localizers as interchangeable. According to Jimenez-Crespo, a localizer is "a translator who possesses an expandable degree of technological and management competence, ranging from the combination of advanced translation competence – handling technical, legal, advertising, literary, scientific texts, etc. – with basic localization technology tools up to advanced knowledge of localization and terminology management tools and processes, QA tools and procedures, etc." (Jimenez-Crespo 2013: 165). Jimenez-Crespo also explains that professional localization can be an extension or addition to general translation competence (Jimenez-Crespo 2013: 165).

localization in order to understand how the localization of magazines is similar to or different from other web localization” (Esselink 2000). Before applying Esselink’s concept, the comparison between different-language versions of magazines is used as one of the main strategies to present cultures to the Russian or British audiences – here using the online magazine of *Condé Nast Traveller* in English and Russian. I particularly note articles about Russia and articles about Britain written by Russian- and English-speaking authors for their domestic audience, aiming to understand localization in online magazines. I also base my explanations of the cultural features of the Russian audience on the theories of Wise and Beumers (Wise 2008; Beumers 2005).

#### **4.1 Localization**

Localization should be understood in the context of the GILT industry, that is, globalization, internationalization, localization and translation.<sup>13</sup> Jimenez-Crespo, explaining this process, states that it “places localization within the wider paradigm of market globalization”, “requires companies entering foreign markets to go beyond translation” and “demands a global and radical adaptation of business structures to prepare for localization from the early stages of product development” (Jimenez-Crespo 2013: 24). This chapter studies the characteristics of localization in two different digital media: company websites and magazine websites. This is appropriate since, according to Mazur, “localization is first and foremost associated with software and other digital products (e.g. websites, computer games)” (Mazur 2009: 155).

Another understanding of localization concerns industry practices. According to Dunne, localization is not “a discrete process or a defined set of tasks, but rather represents a focal point in the corporate matrix at which various business units, objectives, and processes intersect” (Dunne 2006: 2). In addition, Dunne notes the complexity of work that the localization process comprises. Dunne demonstrates that fact by referring to foreign languages, translation, computer science, graphic design, business and management that are mutually exclusive areas of study within localization. The definition of

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<sup>13</sup> Globalization is “a situation where a company goes global and markets its products in a number of different countries” (Mazur 2009: 153). Internationalization is a “process whereby a product is designed in such a way (both in technical and linguistic terms) as to facilitate any subsequent localization” (Mazur 2009: 154). Translation is a part of localization (Mazur 2009: 156).

localization suggested by Dunne includes “a) translation of textual content into the language and textual conventions of the target locale; and b) adaptation of non-textual content (from colours, icons [...], etc.) as well as input, output and delivery mechanisms to take into account the cultural, technical and regulatory requirements of that locale” (Dunne 2006: 4). In fact, Dunne considers localization as not specific tasks but the processes by which products are adapted. In addition, Dunne refers to these processes as “TLIG” that stands for translation, localization, internationalization and globalization and presents a historical evolution of the industry. Although Dunne attempts to describe the process of localization, his approach does not consider localization as a process with a defined set of tasks (Dunne 2006). I suggest that Dunne’s approach cannot specify the localization process because he does not demonstrate the diversity of texts included in the localization process. Thus, Cronin differentiates between traditional localization and website localization, saying that the former is product-based, but the latter is programme-based because websites are never one-off projects (Cronin 2003: 14).

Localization in Pym’s theory can be found beyond the electronic domains. Pym presents examples of the foreign news in the local press that can be transformed by international agencies, and thus they go beyond the translation process. Thus, Pym explains that most texts are whole or partial rewrites, and they can show some features of localization. In addition, Pym points at the material features of texts as “they are constantly distributed in time and space”, and distribution is a characteristic element for not only translation but also localization (Pym 2004: 5). According to Achkasov, Pym’s study of localization and concepts of distribution are “the only truly theoretical approach that provides a framework to study localization and translation as essentially related phenomena” (Achkasov 569). Discussing localization, Pym also refers to internationalization. Pym suggests that internationalization should work not in the direction of transfer between the source and target texts, but as a “generalized version [...] derived from the source text, from which many target versions can be produced” (Pym 2004: 35). Therefore, the standard translation process where there is an essential link between the source and target text is changed because a source text becomes “just another end-use locale” (Pym 2004: 36). However, Pym’s approach does not consider localization as a form of translation as both of them have adaptation at their core (Mazur 2009).

Adaptation is at the core of any process of localization and translation. Mazur defines localization as “the process of adapting products that are part of global distribution networks to the linguistic and cultural requirements of a given locale” (Mazur 2009: 156). I explored adaptation as a strategy of translation in Chapter Three, noting several different forms and levels of adaptation in translation activities. In this chapter I focus instead on the technical adaptation (which refers to spelling, measuring conventions, etc.) that is one of the main features of localization. Other adaptations are part of the translation process and as Jimenez-Crespo states they “cannot be considered as defining traits of localization” (Jimenez-Crespo 2013: 16). Apart from technical adaptation, localization also has other components not necessarily included in translation: “active co-operation between translators-localizers and development engineers, and the need for a comprehensive understanding of technological issues on the part of translators” (Jimenez-Crespo 2013: 16, 17). Nevertheless, O’Hagan and Ashworth suggest that the difference between translation and localization lies in the modification of the “Content” and “Package” (O’Hagan and Ashworth 2002: 67).<sup>14</sup> According to these scholars, modern translators modify not only the Content of the message, but change both the Content and the Package, which should “fit into the target language and cultural context as expected by the Receiver” (O’Hagan and Ashworth 2002: 66).

My aim in this study is to show that translators can function as localizers within the process of localization. However, my analysis of localization within Booking.Com shows that this company does not treat translators as possessing technological competence, but uses them to perform only “direct language transfer” (Achkasov 2017: 294). Alcina states that “the amount of knowledge and the skills linked to the translation technologies that the translator has to master is [*sic*] growing by the day” (Alcina 2008: 81). Alcina adds that the translation of websites requires translators to have a wide knowledge of computer science (Alcina 2008: 81). Pym argues that when localization and translation “fall together in a business model, translation is just a part of localization, since localization encompasses the broader range of processes” (Pym 2004: 4).

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<sup>14</sup> “Content” is “the words and linguistic structures of the message”; “Package” is “any other non-textual elements and the container (medium) in which the Content is delivered” (O’Hagan and Ashworth 2002: 67).

In fact, it depends on the commissioner's brief what the level of localization performed by localizers and translators should be (Jimenez-Crespo 2013: 34). Jimenez-Crespo suggests a model of localization levels (ranging from level 0 to level 4) that I apply to my analysis of a localized website. Level 0 is a website that presents .pdf documents; level 1 is a website with a paragraph or page in a different language; level 2 is several localized web pages, but all the navigation menus are in English; level 3 is a website with several localized web pages, but at least one navigation menu is in the target language; level 4 is a fully localized mirror website (Jimenez-Crespo 2013: 36).

This website is Booking.Com (in Russian) and according to the model of Jimenez-Crespo this website is characterized by level 4 localization ("fully localized mirror website") (Jimenez-Crespo 2013: 36). The contrasts with another website discussed later, *Condé Nast Traveller* (in English and Russian), which cannot be classified within the same model because it does not meet requirements of any level: neither level 0 as the website does not offer translated .pdf documents or MT engine links, nor levels 1, 2, 3, 4, as it presents a fully translated text, but not a "mirror website" (Jimenez-Crespo 2013: 35, 36). The localization of websites of online magazines is better measured on an alternative model, explored later in this chapter.

## **4.2 Website localization**

### **4.2.1 Booking.Com**

To analyse the process of localization and the position of the translator therein, I will discuss Abdulmanov's description (written in Russian) of localization within the Booking.Com "Разбор текстов интерфейса на Букинге – как я делал им аудит" ("Analysis of Interface Texts on Booking.Com – How I Made an Audit for Them") (Abdulmanov 2015). Initially Abdulmanov was commissioned to assess the already-translated text of Booking.Com in Russian, and then to advise on what should be changed, in accordance with the culture and language of the target audience – Russians. Abdulmanov's recommendations identify the principles of localization of the Booking.Com website into Russian. Abdulmanov decided to share his experience of checking the translation of Booking.Com and finding translated equivalents that would not sound familiar to Russian users because they are not localized. He published his work on the Habrahabr

website, which is a blog in Russian where people discuss IT, Computer science and Internet-related subjects.

Abdulmanov has a degree in Maths from Astrakhan State University in Russia, worked as a head of an advertising department and owned an IT-company that helped big companies to develop unprofitable projects. Since 2010 he has been marketing director of Mosigra (the largest Russian producer of board games) and co-owner of a boutique advertising agency. He also writes books and articles about marketing in Russian. Among Abdulmanov's books are "Евангелист бизнеса: рассказы о контент-маркетинге и бренд-журналистике в России" (Evangelist of Business: Stories about Content-Marketing and Brand-journalism in Russia), 2017, and "Бизнес как игра" (Business as a Game) (Abdulmanov and other directors of Mosigra present their experience, problems and successes that they have). Abdulmanov's articles are also written in Russian and include "Как сделать идеальные снимки для интернет-магазина" ("How to Take Ideal Shots for an Internet-Shop"), "Как собрать крутую команду с минимальным бюджетом" ("How to Build a Great Team with a Minimal Budget") and "В жмотстве надо знать меру": Мудрость от Сергея Абдулманова из "Мосигры" ("You Should Know When to Stop Being Greedy: Philosophy of Sergei Abdulmanov from Mosigra"). In this article Abdulmanov breaks stereotypes about business.

According to Abdulmanov, he was invited to check whether the Russian translation of Booking.Com website is adequate for a Russian audience (Abdulmanov 2015). Abdulmanov was given two tasks: to check translation and find those parts of the website which sound like translations from English (not fluent Russian) or to decide which parts of the text can be made clearer for Russian readers (Abdulmanov 2015). In the beginning of his work on correcting the translations of previous translators, Abdulmanov did not have a plan for the corrections he needed to do. He simply read the online pages of Booking.Com in a random order (Abdulmanov 2015).

Later Abdulmanov found near a hundred mistakes in various aspects (e.g. linguistic and cultural) of the translated text that he was checking. Consequently, he worked out categories of these mistakes and reported them to the team of Russian translators in Amsterdam (Abdulmanov 2015). According to Abdulmanov, the most frequent mistakes referred to declensions (changes of words' forms according to gender/singular/plural etc.) of nouns/numerals and



wrong equivalents (these mistakes happen in cases when a meaning of one and the same word may be different, depending on the context in which it is used) (Abdulmanov 2015). Another problem was that the English language is more flexible in terms of terminology belonging to business, whereas in the Russian language it is sometimes difficult to find a precise term that would convey similar meanings as the terms in English.

Below I analyse examples of the mentioned problems of Booking.Com translations and how Abdulmanov suggests solving them. It is significant to mention that Abdulmanov found another problem of reporting these mistakes and their solutions to the English team of Booking.Com, who included the copywriter, IT developer and representatives of marketing. The problem was to explain mistakes that existed in the Russian translation to the English-speakers, and thus Abdulmanov's explanation had to be a back translation in English of the translation made in Russian (Abdulmanov 2015). He demonstrates this problem as a possible reason for some of the mistakes made by the team of Russian translators, because translators just get used to producing literal translations into English, and thus they stop perceiving that the same literal translation into Russian does not sound natural/fluent for the Russian speaker (Abdulmanov 2015). In fact, Abdulmanov remarks that even he did not notice some of the mistakes initially because most websites of different companies in Russia contain translated texts that sound like they were produced by machine translation or very literal word-for-word translation (Abdulmanov 2015). I also think that mistakes appear in translated websites because the quality of the work of translators in localization projects has multiple constraints: budget, time for completion, international standards, etc. (Jimenez-Crespo 2013: 108). If we look at the Airbnb website in English (UK) and Russian, we can see that some Russian phrases sound like they were literally translated:

**Airbnb in English:** Introducing Airbnb Plus. A new selection of homes verified for quality & comfort ([www.airbnb.co.uk](http://www.airbnb.co.uk)).

**Airbnb in Russian:** Представляем Airbnb Plus. Новая коллекция жилья, проверенного на качество и комфорт ([www.airbnb.ru](http://www.airbnb.ru)).

**Back translation:** (We) present Airbnb Plus. A new collection of accommodation verified for quality and comfort.

In this example the phrase “collection of accommodation” sounds unnatural in Russian. In the next example from the same website there is a phrase that makes me think that the text was rendered via machine translation:

**Airbnb in English:** Book unique homes and experiences ([www.airbnb.co.uk](http://www.airbnb.co.uk)).

**Airbnb in Russian:** Бронируйте уникальное жилье и Впечатления по всему миру ([www.airbnb.ru](http://www.airbnb.ru)).

**Airbnb:** Book unique accommodation and Experiences around the world.

In this example the word “Experience” is capitalised, which is not normal for the Russian language. Moreover, the phrase “book experience” sounds abnormal in Russian. This example shows that the translation of the Airbnb website had various mistranslations. Of course, owners of websites can have numerous reasons for using machine translation or ask translators to be as literal as possible in their translations, but what they do not realize is that the quality of translation could be much better if translators would be given more freedom and the ability to use their technological and other competences to adapt the website.

Although Abdulmanov explains in detail only the stage when he was invited to correct the already-translated website, his analysis is helpful for researching the problems localizers encounter during the process of localization. Abdulmanov presents the process of localization very explicitly and it shows that translation and localization should be linked together, and not separated by any stages of the project creation. Translations of the Booking.Com website were very literal, yet it was made by translators, not machines. Abdulmanov had to adapt this literal translation to the Russian audience using linguistic, technological, cultural and other knowledge. His case study presents a valuable experience of the work that specialists of localization perform in localizing online texts. Furthermore, this case study presents the responsibilities that translators should take on when rendering websites.

One of the problems that Abdulmanov noticed in the localization of this website for the Russian users was the connection between marketing and interface. The text should be understandable for readers or consumers of Booking.Com so clients can easily use the website and understand its content. Modern life makes people tend to search for easy ways to do things: book tickets, look for

cheaper options and so on. In other words, texts and products are closely related in localization because one is presented and promoted via the other. The following example confirms this idea.

**Russian translation:** “Booking.Com, сайт № 1 для поиска вариантов размещения”.

**Back translation:** “Booking.Com, № 1 website for searching for types of accommodation”.

Unfortunately, Abdulmanov has not provided the original text in English. Although this would have provided an instructive set of comparisons, it need not be problematic, since my aim is to analyse the final localized text which Abdulmanov created, based upon the aims of Booking.Com and the translations made by other translators before. Pym says that “a localized text is not called on to represent any previous text; it is instead part of one and the same process of constant material distribution, which starts in our culture and may continue in many others” (Pym 2004: 5). My analysis of the process of localization of Booking.Com sometimes contains the text only in Russian and does not include the same text from Booking.Com in English, but maintains its focus on the localization process.

Abdulmanov states that the translated phrase is not helpful as a marketing strategy as it is not memorable, but this presents the problem of finding a term in Russian to convey the idea that the website has various types of accommodation (Abdulmanov 2015). The point is that the phrase is placed under the search option which offers all possible accommodation types. In Russian the term “hotel” includes various types of accommodation. That is why Abdulmanov suggested to replace the phrase with another one – “Booking.Com, сайт № 1 для поиска отелей” or “Booking.Com, № 1 website for searching for hotels” (Abdulmanov 2015). However, the word “hotels” was not chosen by the website designers because this word does not convey the whole variety of accommodation (for example, B&B) listed on Booking.Com.

Another problem refers to the division of the quality of hotels. For example, accommodation on Booking.Com can be budget, economical, average, deluxe and premium. Budget and economical are synonyms in Russian, and thus it is not clear what the difference between these types of

price is. The same difficulty in understanding the text by Russian readers may be caused by types of accommodation: hotels, apartments, bed and breakfast. On the website in Russian, “bed and breakfast” means “отели типа постель и завтрак” (Back translation: “type of hotel bed and breakfast”). In the example of translation presented above – “types of accommodation” might look explicit for the Russian readers, but in reality it is redundant and ambiguous as it is difficult to find the difference between “hotels” and “type of hotels bed and breakfast”. The short and precise equivalent – “hotels” – gives a clear idea of what the original text was meant to say (Abdulmanov 2015). As Abdulmanov notes, information on the website should be precise and easy to understand (Abdulmanov 2015). Explicitness that may seem to be explaining details can often become redundancy that makes the text even more confusing.

Booking.Com is a company offering accommodation for tourists, and thus texts should be user-friendly. Trying to adapt the website of this company to Russian clients, Abdulmanov works with both the linguistic and cultural aspects of the text. Thus, he confirms an idea that localization is not only about the product or text, but also about the process which will make the text and the product accessible for clients of a company and users of the website (Abdulmanov 2015).

If we look at localization as a part of the GILT model, it includes preparing, managing, engineering and quality testing the website (Jimenez-Crespo 2013: 26). One part of this process is also translation. According to Achkasov, “within industrial discourse, the term ‘translation’ has been reserved for ‘direct’ language transfer, which raised concerns in Translation studies” (Achkasov 2017: 295). Meanwhile, Jimenez-Crespo remarks that the localization process focuses “mostly on engineering and management” and “up to 80% of the volume of text is outsourced to freelance translators” (Jimenez-Crespo 2015: 26). However, Jimenez-Crespo views the GILT process as collaborative and interactive, and that translators, as intercultural communicators, should “inform management or development teams of the cultural and linguistic issues that need to be taken into account” at different stages of globalization and internationalization (Jimenez-Crespo 2013: 27). In our example, Abdulmanov was explaining the cultural and linguistic problems of the text to the team of translators and other specialists of Booking.Com only at a later stage of localization. Furthermore, translation was done literally ignoring

cultural and linguistic discrepancies between English and Russian texts. I suggest that the problem lies in one of the initial states of the GILT process, namely in internationalization. Achkasov describes this stage as “the pre-translation phase [...], the isolation and storing translatable text and culturally sensitive elements in separate files” (Achkasov 2017: 289). The result of internationalization is a “delocalized code” that can be used by multiple target locales (Achkasov 2017: 289). Furthermore, Jimenez-Crespo calls the result of internationalization a text that does not have any technical, cultural or linguistic complications, in order to be easily rendered into other languages (Jimenez-Crespo 2017: 26). By these criteria, Booking.Com specialists skipped this stage, postponing it till the very end of the localization process. Therefore, Abdulmanov had to explain the constraints imposed by the original text in English on the localized Russian text. Meanwhile, it should be noted that to achieve a completely delocalized text is not always possible. The example of one of the types of accommodation – “bed and breakfast” – can be familiar for an English-speaking culture and unfamiliar for another (e.g. Chinese or Russian), and thus for each target audience the key terms that might explain this notion might also differ (e.g. for Russians it might be “hotel”, but perhaps the Chinese find another equivalent).

Clearly, Booking.Com specialists could have saved time and improved service if they had hired professional translators at the earlier stages of their localization. In fact, like in translation, localization has to deal with cultural and linguistic adaptation, but translations may also include technical adaptation, which is a characteristic feature of the localization process. For instance, in technical translation and other types of printed translations, translators have to adapt various technical features (e.g. formats of texts, currency, telephone area codes). Localization aims at making websites easy to navigate between their numerous online pages. Therefore, Abdulmanov tried not only to edit translated text, but also to check whether it actually works for the Russian culture (Abdulmanov 2015). The practical approach of Abdulmanov can be explained by Jimenez-Crespo’s theory, in which he suggests replacing source cultural conventions with target cultural conventions “as a key element of quality in translation” (Jimenez-Crespo 2013: 38). These conventions may be structural, lexical, textual, and so on, and they improve users’ comprehension, ease of use, satisfaction and navigation (Jimenez-Crespo 2013: 39). Abdulmanov takes

into consideration not only linguistic and cultural aspects, but also technical to improve the comprehension and usability of Booking.Com by Russian users.

Abdulmanov emphasizes the importance of precise and explicit information directed at Russian-speaking clients (Abdulmanov 2015). For example, it is necessary to explain to Russian readers that they will be able to save a particular amount of money by booking accommodation via Booking.Com (Abdulmanov 2015). Therefore, it is not enough just to mention the word “savings” in Russian because this is used to mean that the price of any hotel that is listed in Booking.Com is always lower than on the official site of a hotel – otherwise a hotel would not be advertised by Booking.Com. It does not mean a particular time-limited discount. This is a principle of the Booking.Com website that should be explained to the users (Russian users) explicitly as it helps the website to get more clients (Abdulmanov 2015).

Another important detail is that Booking.Com has the highest amount of hotels presented on the website. This amount of hotels is presented in three-digit and four-digit numbers (e.g. “567,643 properties worldwide”) (Booking.Com). However, people do not usually compare numbers of hotels with other websites, especially long three- and four-digit numbers (Abdulmanov 2015). They are difficult for human perception. That is why, Abdulmanov recommends to use superlative adjectives like “the highest” or “the greatest” (amount of hotels) (Abdulmanov 2015). At the same time, Abdulmanov warns that “the highest” or “the greatest” (amount) are also abstract features (Abdulmanov 2015). The only thing a customer should know is that the database of Booking.Com has all or almost all hotels, and thus tourists will get the best deal in terms of price and facilities.

Another benefit of Booking.Com is the option for immediate booking and managing bookings online, which should be explained for users because “immediate” might literally mean “a second” or “a few minutes”. An explanation would make the situation clearer. However, any explanation should be based on examples that are taken from situations familiar for Booking.Com users (tourists). Consider the following example:

**English text:** Manage your bookings

**Russian translation:** Управление бронированиями онлайн

**Back translation:** Managing bookings online

(Abdulmanov 2015)

By “manage your bookings” Booking.Com means that clients can cancel or change booking without contacting the hotel manager by phone (Abdulmanov 2015). Abdulmanov notices that the translation of this phrase does not explain clearly what this option gives to the client (Abdulmanov 2015). The text should speak to the client in clearer language, presenting examples from real life. For instance, it is possible to say that clients can change a booking without making a call in case the flight is delayed or if it is late or during the night, or you can extend the period of stay in the accommodation even while on the train or in a noisy place (Abdulmanov 2015). These ordinary situations, rather than clichéd phrases, help users to remember any details presented in the localized text. Abdulmanov’s explanations demonstrate that explicit translation is not always helpful in understanding the text because it might add unnecessary redundancy or irrelevant information that makes the text confusing. The solution for this problem is an attempt to localize the text not only to the culture of readers, but also to the particular situation in which this text functions.

Booking.Com also emphasizes that bookings made via their websites are instant, but Russian people can understand this idea literally. The phrase which I discuss here is presented below:

**Russian translation:** Мгновенное подтверждение

**Back translation:** Instant confirmation

According to Abdulmanov, Russian tourists got used to getting confirmation of hotel bookings straight away, but in Europe it can be the case that you receive responses on the next day, which for the European users also means immediacy of response (Abdulmanov 2015). In this case Abdulmanov suggests replacing the phrase “immediate booking” with the phrase “booking will take just 2 minutes” or “it is possible to book a room two minutes before check-in” (Abdulmanov 2015). Here it is clear that the translator has not taken into consideration the difference in time perception and interpreted the text literally. Therefore, I agree with Abdulmanov that translators in the project of localization should try to project the role of Booking.Com users onto themselves and not be limited by the linguistic aspects of the original text alone.

Psychologically every tourist seeks something familiar or safe going to a foreign country (Dann 1996: 12)<sup>15</sup>. Therefore, one of the most important expectations of clients is that using a service or a particular company they will be safe and protected from any undesirable accidents that may occur in a foreign country. With this in mind, Abdulmanov criticizes the following phrase:

**English text:** We speak your language. Website and customer service in English and 41 other languages.

**Russian translation:** Мы говорим на вашем языке. Сайт и служба поддержки клиентов на русском и 41 другом языке.

**Back translation:** We speak your language. Site and customer service in Russian and 41 other languages.

According to Abdulmanov, information about 41 languages is useless for Russian visitors of the website (Abdulmanov 2015). I suggest that Booking.Com is trying to express respect to each person who uses this website by showing that they understand the diversity of cultures. According to Abdulmanov, all tourists want to know that no matter where they travel, they will be able to contact Booking.Com management, who will speak, for instance, in Russian to the Russian users and solve all their problems (Abdulmanov 2015). Therefore, Abdulmanov says that the best way to express this idea will be to say that a Russian operator will talk to people, even in Africa or at the North Pole (Abdulmanov 2015). I would also add that Internet users usually do not spend much time trying to understand confusing parts of a text on a website; users do not read web texts but scan them until they find an item that interests them, focus on it and process it further (Jimenez-Crespo 2013: 37). Today information has become easily accessible and various internet sources compete to be the easiest for navigation and understanding. Therefore, Abdulmanov's attempt to make the translation as precise and close to real life or tourists' situations presents a new strategy in translation, namely localization, that should concern modern online texts and help them to be immediately understandable by a certain group of readers (Abdulmanov 2015). This strategy adds to translation an aspect of usability that helps to decide "how best to adapt online texts to the new medium and screen presentation" (Jimenez-Crespo 2013: 37).

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<sup>15</sup> This idea is discussed in Chapter One of this thesis.



Marketing strategies and the technical design of the page are two contrasting challenges in the process of localization. According to Abdulmanov, companies that are focused on their clients in various countries let their local managers create their own texts for local clients (Abdulmanov 2015). However, there were cases when advertisements created by local managers were inappropriate and underestimated the status of a famous international company. For example, the brand of sparkling water called “Blue Water” in Russian sounds like “блювотэ” or “vomiting”, which is obviously not attractive for Russian consumers (Romat 2009: 57). The marketing team of Booking.Com have aimed at a translation that precisely conveys the original without any distortions (Abdulmanov 2015). Abdulmanov remembers that he had to persuade the marketing team that literal translation is not always helpful (Abdulmanov 2015). It especially concerns cases when nouns in some languages, like Russian, need to be changed in form. Apart from writers and translators, the work should be done by designers, who have to bear in mind language features. For example, texts in Russian language are usually longer than in English; Russian language has genders and cases, and the format of dates is different from English. Abdulmanov insists on the importance of being precise in translation (Abdulmanov 2015). Consider the following example.

**English text:** “We’re here 24x7. You can reach us anytime you want”.

**Russian translation:** “Мы работаем круглосуточно и без выходных. Вы можете связаться с нами в любое удобное для вас время”.

**Back translation:** “We are working every day and we do not have weekends. You can contact us any time that is convenient for you”.

Abdulmanov suggests being more specific and translating the sentence as “We are always in touch. You can call us even at night, during holidays and from anywhere” (Russian translation: “Всегда на связи. Можно звонить даже ночью, в праздники и откуда угодно”).

Another example is the following:

**English text:** “We speak your language. Our team is helping customers in English and over 40 other languages around the world right now”.

**Russian translation:** “Мы говорим на вашем языке. Прямо сейчас наша русскоязычная команда помогает клиентам по всему миру”.

**Back translation:** “We speak your language. Right now our Russian-speaking team is helping clients around the world”.

However, Abdulmanov edits this translation as “We speak Russian. Russian-speaking operators will respond to you even in Africa” (Russian translation: “Говоим по-русски. Русскоязычный оператор ответит вам даже в Африке”) (Abdulmanov 2015). This translation confirms an attempt by Abdulmanov to make the text clearer, more directed at the customers and more precise. Perhaps, the mentioning of Africa assists in maintaining a stereotypically negative image of a distant place that lacks educational and other kinds of development. Therefore, Booking.Com attempts to make people not be afraid to travel around the world (Abdulmanov 2015). Tourists should be confident that thanks to Booking.Com operators Russian tourists will be safe everywhere.

Readers do not need to read a lot of information because everything is arranged to be useful and transparent for them. That is why Abdulmanov also recommends avoiding the use of IT terminology such as “account” (Abdulmanov 2015). Not all visitors to Booking.Com know this term and thus it would be better to replace it with such words as “profile” or “member’s area” (“личный кабинет”). Abdulmanov’s approach aims at making the localized text transparent and helpful for those desiring to book a place in a foreign country promptly. His approach also tries to make users feel secure even in a foreign country, reassured by access to Booking.Com specialists who speak their languages and can be contacted any day and at any time. However, the goal of the localization process, together with internationalization, translation and other stages, is to achieve a “reduction in the time and resources needed to successfully localize any digital product into multiple languages” (Jimenez-Crespo 2013: 26). The limitation (or cost) of Abdulmanov’s approach is that you should know which equivalents or situations are familiar for a particular culture. For example, Abdulmanov suggests not “we speak your language”, but “we speak Russian” (Abdulmanov 2015). This would mean that this phrase would still have to be localized to each cultural audience (e.g. “we speak Chinese, Spanish, Polish”). Furthermore, various types of accommodation might also have to be explained in specific ways for other cultures (e.g. in Europe most people know the difference between “bed and breakfast” and “hotel”). Furthermore, technical adaptation (e.g. localization of telephone area codes)

requires knowledge of the country and culture for which you are localizing the text.

Based on these issues, I suppose that the process of translation (produced by the team of translators before Abdulmanov) within the localization project of Booking.Com was based on misguided aims. Booking.Com company's specialists have not considered the fact that translators are not only linguists, but they should be responsible for other roles that concern cultural and technical adaptation within localization. Thus, translators can play the same role as localizers in the process of localization. For instance, Jimenez-Crespo considers translators within the localization process as translators-localizers assisted by translation/localization technologies (Jimenez-Crespo 2013: 26). Instead, according to Abdulmanov, the marketing team of Booking.Com required translators to precisely convey the original without any alterations (Abdulmanov 2015). However, translators are mediators between cultures and thus they are competent enough not to interpret a particular term only literally (word-for-word), but render it according to a certain context to achieve a required goal. At the same time I do accept that translators in the localization process have to work together with IT developers and technical designers who work with the technical side of the website. Therefore, I assume that translation in the GILT process should be "a collaborative endeavour" and "an interactive bottom-up and top-down process", and thus various decisions within localization should be discussed with all agents in the different stages of the cycle" where translators play an important role (Jimenez-Crespo 2013: 26).

#### **4.2.2 Localization of travel guides from Booking.Com**

Localization processes include linguistic and cultural aspects. However, some scholars believe that localization "reduces culture-specific features" of the source text (Pym 2010: 122). Indeed, I agree with Jimenez-Crespo that localized text dissolves some features of the foreign culture and language of the source text. However, localization should meet the requirements of the clients, who want to attract a particular audience. When it concerns business, marketing specialists seek to satisfy their client. If the client wants a localized text with elements of a foreign culture, then the result will correspond to this requirement. For instance, travel guides (online texts of this type are studied in the next section of this chapter) devoted to various countries and presented on Booking.Com convey some foreign features, such as names of streets, dishes,

famous historical places and people. Travel guides in this case not only promote a place but help tourists to learn about a foreign country. Thus, tourists will visit this website more because they can find useful information presented in a short but consistent way, which is important for those who do not want to read piles of texts and books before the trip.

Although localization adapts websites to the target culture, and thus traces of foreign culture are radically eliminated, websites for tourists still preserve foreign features when online text requires it. Examples of this can be found on Booking.Com and below in this section. These texts are travel guides that Booking.Com present for various countries and in different languages. In this section I argue that the use of localization does not exclude the preservation of foreign words and concepts. In the previous section Abdulmanov showed how it is important to be precise and closer to the culture of website users. At the same time Booking.Com aims at selling accommodation using various means, among which there are online travel guides thanks to which readers can be inspired to do the next trip or prepare for one that is already planned. Here I explore the limits of localization in travel literature. I am especially interested in identifying those elements that remain source-oriented in the translated online travel guides, taking as examples those about London and Japan presented on Booking.Com. Unfortunately, there is no information about the translators who rendered these online travel guides. It is likely that they belong to the same team of Russian translators with whom Abdulmanov worked. However, the goals of online travel guides and the rest of the Booking.Com website are different, showing the diverse activities of translators.<sup>16</sup>

Travel guides from Booking.Com show that their main aim is to be informative. Therefore, literal translations of foreign names prevail in translations of travel guides. Therefore, the difference between translations of online travel guides and the website itself lies in the level of localization. Translated online travel guides still have elements of foreign culture thanks to literal translation, unlike other pages of the Russian Booking.Com website. For instance the travel guide about London translated into Russian contains a mix of names of places in

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<sup>16</sup> At the moment of writing this section these travel guides in English and Russian were accessible, but they might be not accessible later because the website is undergoing constant changes. Abdulmanov in his report also noticed that changes in Russian translations of the website are added gradually to the text of the website (Abdulmanov 2015).

Russian and English – “Камден-Лок”, “Primark”, “Ковент-Гарден”, “Tatty Devine” (Booking.Com). Practical transcription in the translation of foreign proper names does help readers to pronounce names in the right way, but it also creates a foreign atmosphere. Moreover, the name “Tatty Devine” is left untransliterated. Thus, users can learn foreign names of places and feel the atmosphere of the foreign, which is unusual for a website that is localized to its audience.

Indeed, the travel guide about London is reminiscent of a printed travel guide written for Russian tourists. However, there are some phrases which seem to be borrowed or calqued from the English language. This does not mean that the translator made a mistake. Instead, it shows that localization does not always conceal foreign features, but often emphasizes them. Here I refer to a phrase in the travel guide about London written in Russian, found in the section devoted to St. Paul’s Cathedral:

**English text:** Give your hamstrings a workout on the 111-metre stairway to the top of the dome (Booking.Com).

**Russian translation:** Напоследок разомните свои подколенные сухожилия, забравшись на верх купола по 111-метровой лестнице (Booking.Com).

**Back translation:** Finally work out your hamstrings, climbing to the top of the dome via 111-meter stairway.

The phrase “give your hamstrings a workout” (“разомните свои подколенные сухожилия”) sounds unnatural in Russian because “подколенные сухожилия” is a more medical term, which is also complex and long for a non-specialised text. It would be more natural to say: “give your feet a workout” (“разомните свои ноги”). However, this unnatural expression for the Russian readers adds to the feeling of reading a text written by an English-speaking person who knows London very well. Furthermore, this translation does not prevent understanding of the text and does not make the meaning of the text confusing or ambiguous. At the same time, readers can find foreign elements even in text completely localized to their culture. This example shows that literal translation can result not only in mistakes, but also in results (whether deliberate or unintentional) that maintain connections between texts and cultures. Therefore, localization together with literal translation can also give readers the feeling of the foreign atmosphere of the original text. Borrowings, which are numerous in

Russian and English Booking.Com, are direct traces of the foreign culture. For instance, types of accommodation include such terms as “ryokans”; names of dishes - Greek “suvlaki”; types of transport - “hop-on hop-off”. These examples are found on one of the pages of the Russian Booking.Com website but not in travel guides presented on the same website. Another example is the travel guide about Japan presented on both English and Russian versions of Booking.Com.

**English text:** As part of the legendary ‘Harajuku Girl’ charm, you’ll spot scores of girls sporting the costumes as (slightly impractical) everyday wear. Kawaii! (cute!) (Booking.Com).

**Russian translation:** Здесь вы увидите сотни девушек на полном серьезе одевающихся в игровые костюмы каждый день – это часть культуры Харадзюки. Кавайно! (Booking.Com)

**Back translation:** Here you will see hundreds of girls who really wear the playsuits every day – it is a part of Haradzuki culture. Kawaiino!

In this example the foreign concept was localized to the language of the Russian readers, but the translated text still preserves the foreign atmosphere via literal translation (“Кавайно”) that makes a foreign picture clearer. In the Russian text the literal translation is combined with adaptation on the morphological level. In other words, the term “Kawaii” is transliterated into Russian, but it also takes the form of the Russian adverb (Кавайно). This example also shows that localization does not conceal the foreign culture, but helps to show it by means of the target language.

Another feature is names of foreign places and buildings. They create a foreign atmosphere which, together with localization, helps to make foreign culture more accessible for the target readers. Examples of foreign names in English Booking.Com are “Sensoji Temple”, “Shimokitazawa”, “Koenji”, etc. (Booking.Com). In Russian language these foreign names have endings which make these names sound fluent in the text. For instance, “в Шимокитазаве”, “будхисаттве Каннону (Авалокитешваре)” (Booking.Com).

Localization can be used in online texts for tourists without affecting understanding of the foreign culture, if the aim of the text or its commissioner requires it. Indeed, localization is directed at a particular audience, and thus

decisions in translation are made in accordance with the culture and language of readers of the text. However, no matter how strong the localization in the text, foreign concepts still maintain discrepancies on morphological, grammatical and lexical levels, and these features cannot be eliminated. Abdulmanov's aim was to adapt all the foreign features of the source text to the Russian users, but this was important because that type of text had functions that are different from the online travel guides on this website. The translated text that Abdulmanov corrected was meant to help users in navigating between pages and booking accommodation. However, online travel guides on Booking.Com add a foreign atmosphere that is also important for tourists or users of this website as an indirect strategy of promoting accommodation in possible tourists' destinations. However, translation does not always lead to understanding. As Cronin states that translation is not only about being able to communicate with each other, but also about "insights into why we sometimes find it so hard to talk to each other and why we may not [...] understand what the other has written" (Cronin 2003: 6). At the same time, a problem of understanding translations may help to reach a particular readership. For example, Venuti emphasizes the importance of minoritizing translation that aims to reach a narrow audience that possesses "the critical detachment and educated competence" (Venuti 1998: 12). A problem of understanding minority languages has always existed in translation. Cronin explains that in order for minority languages to remain viable, living languages, they have to be constantly translated (Cronin 2003: 146). At the same time Cronin points out another problem in this case. That is the fact that translation may risk negatively affecting the specific features of minority languages. Thus, it can be said that minority languages are always at risk of being oppressed. Cronin discusses this problem saying that, "speakers of minority languages find that their relationship to translation is immediately problematic and that their responses often run the risk of misrepresentation as ethnocentric chauvinism" (Cronin 2013: 148). Indeed, the risk of violation cultural differences in translation always exists. Venuti explains that minoritizing translation confirms asymmetrical relations in any translation (Venuti 1998: 11). Thus, "translating can never simply be communication between equals because it is fundamentally ethnocentric" (Venuti 1998: 11).

In fact, translators, who usually act as ethnographers, have to delve deep into language codes in order to find an equivalent. Therefore, "the translator's job

has less to do with finding the cultural inscriptions of a term than in reconstructing its values” (Khalaf 2014: 4). Moreover, translators can find a solution to a translation problem when they attempt to understand “local realities, literary forms and changing identities” (Khalaf 2014: 4).

Another issue concerns “globalization as translation” (Cronin 2003: 34). The point is that there are different models of globalization that economies around the world have to adapt to their local circumstances. Therefore, different nations and regions experience globalization in various ways. However, the growing popularity of English as an international language puts the study of other foreign languages at risk. Cronin states that “failure to acknowledge the necessary translation fact of international politics and security not only limits the efficacy of defense and foreign policies but, more worryingly, generates a politics of non-reciprocity where the translated react with the ultimatum of untranslatability” (Cronin 2003: 37). Indeed, translation creates a dialogue between cultures without which peaceful relations between them are impossible. As Cronin states: “letting the guns do the talking is one sure way of putting translators out of a job” (Cronin 2003: 37). Translation should become a key to flexible communication and mutual cooperation between minority and hegemonic cultures.

#### **4.3 Localization of Online *Condé Nast Traveller* magazine**

In 1909, the entrepreneur Condé Nast, founded a publishing house in New York and bought Vogue, which is “an elegant compilation of beautiful verses and photos”; an American magazine about fashion (*Condé Nast Traveller*). *Condé Nast Traveler* is an American magazine, originally started as the Diners Club club, which sent letters describing locations where their cards were accepted. Later it was called *Diners Club Magazine* and introduced advertisements. In 1960 it was renamed as *Signature*. Later, Samuel Irwing Newhouse took over this magazine and relaunched it under the name *Condé Nast Traveler*. The Condé Nast Group also founded international editions in different countries. Thus Condé Nast International has become an “international arm of the New-York based publishing company” with its headquarters in London (Condé Nast International). *Condé Nast Traveler* was founded in New York and Sir Harold Evans was its founding editor “with a focus on literary journalism and hard news reporting” (Tobias Alexander Harvey). British *Condé*



*Nast Traveller*, created by Sarah Miller, has published diverse talents such as William Boyd, Will Self, John Davidson and others (Keating 2007).

The magazine is devoted to the philosophy of “truth in travel”. This philosophy means that the magazine and its team, including journalists, do not accept free or discounted trips and accommodations. Correspondents usually travel anonymously, not taking advantage of the name of the magazine in order to experience the world the way people authentically do. Correspondents of the magazine claim that their recommendations and reports are “fair, impartial and authoritative” (Glowczewska 2007).

In 1998 *Condé Nast* first appeared in Russia with the publication of *Vogue*. *Condé Nast Traveller* has been published in Russia since 2011. However, in January 2017 *Condé Nast Traveller* was closed in Russia because, according to experts, the market of luxury tourism in Russia is in crisis (Tourbus.ru). Although the website of *Condé Nast Traveller* Russia is closed, the link to this website redirects users to GQ (Travel section) magazine, in Russian, which also belongs to the Condé Nast publishing house. That is why in this work I will call the Russian prototype of online *Condé Nast Traveller* as *GQ Travel* or Russian *Condé Nast Traveller*.

The tourism industry in Russia has only recently started to develop the tendency towards independent trips. The marketing director of one of Russian publishing houses has said that the market for individual tours is not popular among tourists: “Russians prefer going to Turkey or Europe, but with a tour guide and thus there is no sense in a big amount of magazines about tourism” (Vsesmi 2007). However, Russian *Condé Nast Traveller* seems to be one of those modern sources which are meant to teach Russian-speaking tourists to explore the world independently and without a stereotypical mindset. For example, one article from the Russian version of *Condé Nast Traveller* is called “Secret Places in Rome Which Tourists Do not Reach” (“Секретные места в Риме, до которых не доходят туристы”) (Agababiyani 2016).

The localization of the online *Condé Nast Traveller* magazine is an example of when the localized text is connected with the source text only through its name. The use of the famous name of the British and American magazine is a marketing strategy for publishers in different countries. However, according to Pym, “a localized text is not called on to represent any previous text; it is instead part of one and the same process of constant material

distribution, which starts in one culture and may continue in many others” (Pym 2004: 5). Indeed, the content of the Russian prototype of *Condé Nast Traveller* is different from British *Condé Nast Traveller*. Furthermore, for reasons discussed above, the Russian version of this magazine is called differently but still represents famous British *Condé Nast Traveller*. That this magazine is the Russian prototype of the British magazine encourages users to read its articles. It is notable that with this complicated context, the texts that I analyse here cannot be called either originals nor translations. Instead, a localization of the website is observed. To do this I focus on how different countries are presented in British *Condé Nast Traveller* and its Russian prototype. This reveals differences in strategies for creating a text for tourists from different cultures.

I already discussed the term ‘transcreation’ in the previous chapter. It has similarities with localization in the fact that they do not refer to equivalence but focus on the target locale. However, transcreation involves more freedom than localization because a localized website has a connection with the original website via technical adaptation. In other words, if the translator/localizer fails to explain a navigation panel menu, then users will not be able to book a room in the hotel or read necessary information about a website. Transcreation has a peculiar feature that distinguishes it from other translation strategies like localization. This feature is productivity as transcreation generates “new conceptual, linguistic and cultural constructs to make for the lack [...] of existing ones” (Gaballo 2012: 111). In localization of websites Abdulmanov demonstrated that industries force their translators and localizers to adhere to the structure and content of the original website (Abdulmanov 2015).

The texts that I analyze in this chapter are divided into groups, each of which being devoted to the following countries: Hong Kong, Lithuania, and the city of Fez. Analysis of these groups of texts assists in finding out how Russian- and English-speaking authors present foreign cultures in online texts for tourists. The fourth and last group of texts presents how Russian (in *GQ Travel*) and English (in *Condé Nast Traveller*) authors use the strategy of comparison to adapt texts to their readers. This last group of texts is also divided into texts written in *Condé Nast Traveller* by English writers about Russian cities, and texts in *GQ Travel* written by Russian writers about other countries. All of these four groups of texts demonstrate how differently English- and Russian-speaking authors promote foreign cultures to their particular audience.

### 4.3.1 Texts about Hong Kong

The first group of texts that I analyse here are devoted to Hong Kong. Articles from *Condé Nast Traveller* in Russian and English show that Russian- and English-speaking tourists are attracted by various values of trips. Descriptions of Hong Kong also vary in Russian and English texts. For example, author Vera Tron starts her Russian article “Гид по Гонконгу: что посмотреть в городе и окрестностях” (“Guide to Hong Kong: What to See in the City and its Surroundings”) enumerating key things about this city: “parks, Buddhist monasteries, antique markets, ships with red sails, restaurants with nice views and bars, lighting show in Victoria bay” (Tron 2016). Meanwhile, “Travel Guide to Hong Kong” in British *Condé Nast Traveller* describes Hong Kong as “the gateway to China and the Far East”, “a mix of British colonial history with a rich Chinese culture and tradition” and “one of the world’s busiest business centres”, which is “an ideal destination for shopping and for enjoying a thriving nightlife” (*Travel Guide To Hong Kong*). These examples demonstrate that the Russian and British tourists in general have similar interests in Chinese culture, shops and entertainments. Certain interests may differ between cultures of tourists. For instance, we can see that the Russian article suggests readers to go to Macau and try dark chocolate with garlic and cured pork meat with various spices: coconut, ginger, peanut or black sesame (“в местных лавочках стоит купить или хотя бы попробовать черный шоколад с чесноком и вяленое свиное мясо, его готовят здесь с разными добавками: от кокоса и имбиря до арахиса и черного кунжута”) (Tron 2016). Anglophone authors discuss other products sold in Macau: “colonial curious and knick-knacks from a China of long ago”; “numerous outlets selling good reproduction furniture” (*Travel Guide To Hong Kong*).

The article in English is very detailed in its description of “where to stay” in Hong Kong. It seeks to persuade and appeal to those who wish to indulge themselves. To achieve this effect there are many examples of hyperbole “Concierge Louis Baleros cossets a cosmopolitan mix of fast-moving executives and travellers who make a fetish of accepting only the best”, “hotel guests are guaranteed admittance almost anywhere” or “the cruise liners that pass outside the window seem close enough to touch” (*Travel Guide To Hong Kong*). These examples also show that the article in English is written very expressively. The article in Russian presents places to stay rather modestly: “выбор стоит между

островом Гонконг и Коулун. Первый – деловой район и центр ночной жизни с самыми высокими небоскребами и знаменитым Пиком Виктория” (“The choice is between Hong Kong island and Kowloon. The first is a business district and centre of nightlife with the highest skyscrapers and famous Victoria Peak”) (Tron 2016).

At the same time, Russian authors writing about Hong Kong in Russian *Condé Nast Traveller* choose topics that seriously differ from the interests of Western readers. For example, one of the articles called “Fur Exhibition in Hong Kong: What Is It and Is It Worth Visiting?” (“Меховая выставка в Гонконге: что это и стоит ли ехать?”) presents to Russian-speaking readers the exhibition which is interesting not only for fur shoppers, but all those who want to get familiar with the fur clothing industry. In the UK the fur free movement is popular and thus even famous brands (Gucci) have stopped producing clothes made of real fur. However, in Russia fur clothes are still widely worn, especially during severely cold winters (*Echo Moskvi*).

While these examples and compared guides should of course not be taken to illustrate the general behaviour or interest of Russian or English tourists, they do illustrate how authors tailor their writing to the perceived interests, knowledge and standards of their audience.

#### **4.3.2 Texts about Vilnius**

The second group of texts about Vilnius presented in *GQ Travel* and British *Condé Nast Traveller* magazines attempt to attract tourists through different features of the city. For example, Russian author Stepkina in “Что посмотреть в Вильнюсе и окрестностях” (“What to See in Vilnius and (Its) Surroundings”) calls Vilnius a favourite city of Maya Plisetskaya who was a famous ballet dancer during Soviet times (Stepkina 2016). It is worth noting that the Russian author recommends restaurants and cafes of Vilnius where tourists can try local cuisine. The Russian text about places to eat in Vilnius contains practical information for tourists, such as a short description of food, the chef of a restaurant, or its location.

In the travel guide about Vilnius presented in British *Condé Nast Traveller* the author advises seeing a Russian Orthodox Church that is not much advertised in the Russian article. The author of the British magazine says about the Church of the Holy Spirit: “The rococo interior is an astonishing piece of work, a sculpted mass of pink, green and blue marble with gold and red

hangings. In the dead centre of the church is a glass-topped coffin, like Snow White's. It contains three desiccated martyrs, quite short and completely covered up with an ornate blanket" (*Guide to Vilnius*). Apart from being very descriptive, this article in the British magazine also contains a comparison that is relevant only for Western readers ("like Snow White's"). The fairytale about Snow White is also famous for Russian people. However, fairytales (or any kind of magic) and religion are two contrasting concepts and it would be unethical to draw an analogy between them according to the Russian Orthodox tradition. The English-speaking author of the guide about Vilnius focused the attention on the décor of restaurants and features, in term reminiscent of Britain and its traditions ("formal restaurant with Edwardian décor") (*Guide to Vilnius*). The author gives examples of tearooms in Vilnius and describes another café as the place where "couples on dates, and mothers on shopping trips sit eating knickerbocker glories in the intimate booths" (*Guide to Vilnius*).

In general, the difference between the two articles is that the Russian author provides tourists with practical information, which is useful for making trips and written with more neutral language ("Вильнюс — это транзитный хаб, поэтому лететь туда всегда недорого"; "Vilnius is a transit hub that is why to fly there is always inexpensive."). The British author, apart from using some useful data for readers, also presents a text that is full of epithets, similes and other expressive means ("Once a Soviet backwater, Vilnius is now extraordinary pretty, almost every building in the centre has had the Cinderella treatment") (*Guide to Vilnius*).

#### **4.3.3 Texts about the city of Fez**

The text written in *Condé Nast Traveller* devoted to the city of Fez in Morocco is also presented in the Russian magazine, *GQ Travel*. The text in *Condé Nast Traveller* is called "An Insider's Guide to Fez" and the text in *GQ Travel* is "Самый несовременный город арабского мира" or "Fez: the Most Non-Modern City of the Arabic World". The text from *Condé Nast Traveller* is written by Anthony Sattin. The author of the text from *GQ Travel* refers to the author of the text from *Condé Nast Traveller*: "Британский журналист Энтони Саттин провел выходные в марокканском Фесе и сообщает: в самом несовременном городе арабского мира есть не только мечети и дворцы, но также отели и рестораны XXI века" (Back translation: "British journalist Anthony Sattin spent weekend in Moroccan Fez and informs: in the most non-

modern city of Arabic world there are not only mosques and palaces, but also hotels and restaurants of XXI c.”). Therefore, it is possible to say that the text from *GQ Travel* was partly translated from the text in *Condé Nast Traveller*.

However, the Russian text omits some details presented in *Condé Nast Traveller*, and thus acts more like a summary of the text in British *Condé Nast Traveller*. The author’s speech in the original text in English contains some stylistic means and I was interested to analyse how some of them were presented in the translation. For instance, one sentence of the English text is: “I might have blamed it on the deceptive character of gris, a wine as pale as water but packing a punch” (Sattin 2014). In Russian text this sentence is presented, as “The reason might be the gris – a wine colourless as water, but knocking you off your feet” (“А может, дело было в гри – вине бесцветном, как вода, но сбивающем с ног”) (Фес: самый несовременный город арабского мира 2015). In the original sentence the phrase “a wine as pale as water” creates a special atmosphere as though the author tells a legend or fairy tale. In the Russian text this style of speech was preserved with help of inversion (“a wine colourless”).

The text in English is more descriptive and expressive than the one presented in Russian: “The medina of Fez, like the music of the oud, is all about repetitions, with progress achieved through a gentle shifting of pattern, a fresh combination, a new note [...] Sixty years ago, the writer Paul Bowles met people here who had never seen a car” (Sattin 2014). The same sentence in the Russian text is “Вот и медина (Старый город) марокканского Феса похожа на мелодию, которую играют на уде: она будто такая же, как была вчера, позавчера, вечность назад [...] К примеру, здесь почти нет автомобилей” (Back translation: “Here’s medina (Old Town) of Moroccan Fez which looks like melody that is played with oud: it seems to be the same yesterday, before yesterday, forever and ever ago [...] For example, there are practically no cars”) (Фес: самый несовременный город арабского мира 2015). The original sentence contains simile (“like the music of the oud”), various epithets (“gentle”, “fresh”) and details (e.g. the name of the American novelist). The Russian text is more precise and neutral. The Russian text looks like it is presented by a tour guide who aims at giving only facts without any emotions.

Unfortunately, in my thesis I do not refer to the scholarly analysis of travel magazines because Russian scholars research them as part of the whole travel discourse that includes travel guides, articles from travel magazines and other texts for tourists. The point is that scholars investigate travel guides rather than travel magazines because travel guides are more popular among tourists (Tsang, Chan, and Ho 2011). In fact, Filatova, who investigates Russian genres of the travel discourse, pays much attention to the research of travel guides (Filatova 2012). Moreover, the market of luxury tourism in Russia is in crisis, and it seems to me that this may be the reason for the absence of research devoted to the texts in online luxury travel magazines. However, travel guides and travel magazines have some features in common. For example, the style of travel guides is usually informational and promotional (or operative) (Filatova 2012: 80). Thus, it may explain why authors of *GQ Travel* magazine use more target-oriented approaches. I hypothesise that texts in Russian *GQ Travel* are more neutral than similar texts from the magazine in English because this magazine tends to function not like a magazine, but like a travel guide written by celebrities, journalists and other famous people. It becomes a luxury travel guide for tourists with a particular status. Moreover, the crisis in the publishing market and luxury travel in Russia makes *GQ Travel* look for its audience online. Online texts also tend to sound like reviews written by actual tourists online. This idea can apply to the online version of *GQ Travel*.

The overall difference between the two texts is that the Russian text contains more practical information: “Регулярные прямые рейсы из России в Марокко”; “Гражданам России виза не нужна” (Back translation: Regular direct flights from Russia to Morocco; “Russian citizens do not need visas”). These examples show that the information in the Russian text is also adapted to the Russian readers. The article in English contains more descriptive parts, though. The descriptions of places to stay in Fez are peculiar because they attract readers via different elements. For instance, Riad Laaroussa hotel in the Russian text is described as “Отель во дворце XVII века в медине (Старом городе) Феса. Есть 8 номеров площадью от 19 до 55 м<sup>2</sup> с мозаикой, резными светильниками и дверями” (Back translation: “Hotel in the palace of XVII century in medina (Old town) of Fez. There are eight rooms from 19 to 55 sq. metres with mosaic, carved lamps and doors”). The text from *Condé Nast Traveller* presents Riad Laaroussa in the following way: “For extraordinary high

ceilings and working fireplaces (necessary in winter), seek out the ground-floor rooms at Riad Laaroussa” (Sattin 2014).

Therefore, it is important to remark that these texts in Russian and English are similar in structure and narrator, but details in each text differ. The differences between these texts refer to the level of expressiveness and preciseness. The Russian author, combining translation and localization, presents a text that contains the features of Moroccan culture presented unambiguously. At the same time the reference to the British journalist creates a feeling that the text is completely translated from English into Russian and this fact might attract readers as well. The English text demands readers’ attention via expressive means.

#### **4.3.4 Strategies in *Condé Nast Traveller***

The suggestion that in texts for tourists foreign features are frequently compared with domestic can be supported by the following example written in *Condé Nast Traveller* about Moscow: “The city is full of sights and vignettes that Tolstoy would recognise: the hefty women labourers clearing snow with huge, flat spades like pizza shovels; the officious policeman standing with one hand tucked in his greatcoat, like a man with a Napoleon fixation; the dishevelled beggars and holy fools in the doorway of each biscuit-barrel church” (*Paint The Town Red*). Comparisons with pizza shovels, Napoleon and biscuit-barrels help to make the image of Russia closer to Westerners. At the same time the author uses some Russian names and concepts (e.g. Tolstoy) where these are also sufficiently familiar.

The article about the Russian city of Sochi also shows that comparison with Western culture is widely used by English-speaking writers in *Condé Nast Traveller*. Consider, for example, the following sentence: “Strangely compelling, the Winter Olympics, even for those who aren’t keen on sport. ‘Forty different kinds of sliding,’ as Dara O Briain described it – and most of them a thousand times more dangerous than anything in the London Games” (Fowler 2014). In this sentence, a comparison is made with the London Games, and connecting the experience with something closer to the readers. Another example of comparison in texts for tourists is “Located partly on a shore of the Black Sea, and partly on the slopes of the Caucasus Mountains, Sochi was a kind of Stalinist Cannes for Russians before they were allowed to go on holiday to Ibiza



and Hvar” (Fowler 2014). “Stalinist Cannes” is an example of a mixture of pure features of two cultures without any loss.

St Petersburg is often compared to other European cities and this analogy makes this famous Russian city closer to Europeans. Its mix of cultures and architectural traditions gives tourists reason to think that even being far from home they can find something familiar from their childhood. To illustrate, I refer to a sentence taken from *Condé Nast Traveller*: “Florence, Amsterdam and Paris seem to come together in one, beautiful, pastel-hued city of iced-gem-like architecture, gold-winged statues of mythical creatures and pretty canals in St Petersburg” (Lubbock 2013). The same effect of familiarity and closeness is achieved in the next sentence about the evening in the centre of St Petersburg: “The late evening is as bright as an English summer’s afternoon – apart from the slightly lightening shadows and a strange milky quality to the light” (*Guide to St Petersburg*). Another sentence which shows multicultural St Petersburg is: “With its alien German name and its Western character, St Petersburg is the least Russian of Russian cities” (*With Love from Russia*).

The comparisons are not coincidental, since St Petersburg was built by Peter the Great based on then-dominant European styles – the whole city is a localization of foreign cultures.<sup>17</sup>

Foreign culture is presented in the text as a mix of the domestic culture of the author and the source culture which is the object of discussion. For example, an author of the guide to St Petersburg uses an analogy which is widely known among British people: “The many yellow and white classical facades look like a confectioner’s fantasy, an outlandish series of architectural variations on a lemon meringue pie” (*With Love from Russia*). In the last sentence “a lemon meringue pie” not only aspires to something close for readers, but also inspires people to travel as these unusual comparisons create a picture of a fairytale-city.

Comparison is also a good way to describe exotic cultural food, like in the following example in the original English text: “Sip cocktails in the Kandinsky Bar (which was a genuine Kandinsky painting) or eat Russian pelmeni (a kind of dumpling) in the Rotonda Lounge” (*Guide to St Petersburg*). Atmosphere can be heightened by comparisons as well. For instance, a comparison in the

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<sup>17</sup> Buckler, Julie. 2005. *Mapping St Petersburg: Imperial Text and Cityshape* (Princeton and Oxford: Princeton University Press)

following sentence from the original English text is used to convey the author's attitude to the experience: "If you are more than six feet and can grow a moustache, then there is work to be had as a Peter the Great impersonator. They are as numerous and unlooky-like as the Elvises in Vegas" (*With Love from Russia*).

Comparisons help to make the image of a foreign place clear, unusual or understandable. However, comparisons based on subjective similarities are riskier because they are less likely to be understood beyond their particular culture. For instance, in *Condé Nast Traveller* I found that European authors associate Stalin's skyscrapers with the "so-called "wedding cake" buildings" (25 *Reasons to Go to Moscow*). However, the Russian audience would tend to disagree with this comparison because they more likely to associate "Stalin's skyscrapers" with something historical. Recognising that we often find that how others think of our own culture seems strange to us but that we must bear in mind that these images are the result of comparisons with what is known in that other culture; change in such images will also have to be based on creating new comparisons that are still understandable by references to familiar things. For instance, comparisons created by English-speaking authors are mainly based on concepts familiar to Western Europeans.

#### **4.3.5 Strategies in *GQ Travel***

The fact that the *GQ Travel* is localized to the Russian readers can be confirmed by referring to certain titles in the Russian magazine. These titles are: "Говорит Москва: горячая линия для туристов в столице" ("Moscow is Speaking: Hotline for Tourists in the Capital"), "Через запад на восток: подарки для красоты и молодости" ("From the West to the East: Presents for Beauty and Youth"), "Постой Паровоз: 10 вокзалов, где хочется задержаться" ("Steam Engine, Slow Down: 10 Train Stations Where you Want to Stop"). The first title was a famous phrase used during the Second World War ("Moscow is Speaking") by Yuri Levitan, famous Russian radio speaker. It is used today for humorous effect or to refer to the past. The third phrase ("from the west to the east") is popular because it was used in an old Russian cartoon. The last phrase ("steam engine, slow down") is borrowed from a famous Russian folk song used in the film *Operation Y And Other Shurik's Adventures*.

Russian *Condé Nast Traveller* also uses the names of celebrities in titles of texts that discuss various trips, for instance, "Грузия с Равшаной Курковой"

(“Georgia with Ravshana Kurkova”) (*GQ Travel* 2016). Kurkova is a famous Russian actress. This text also presents Georgian culture as familiar to Russian readers because of their long-intertwined history. Thus, the author of the article uses some words borrowed into Russian from Georgian culture and does not feel the need to explain them in the text. Ravshana Kurkova is an ambassador of Russian S7 Airlines, which can be interesting only for Russian readers.

Russian authors create a link with Western culture in different texts. Russian consumers value European products because they historically associate them with high quality. “After the fall of the iron curtain, Russia was flooded with Western consumer products and lifestyle” (Beumers 2005: 12). In *GQ Travel* magazine comparisons are based on long-existing stereotypes about British and French people among Russians. In one the author writes: “Если вы думаете, что идеальные круассаны пекут только во Франции – отправляйтесь на бранч в Harts ближе к полудню. Витрина пекарни наполняется свежей выпечкой ровно в 10:30, по хорошей английской традиции, минута в минуту” (“If you think that ideal croissants are baked only in France, then you should visit Harts for brunch at noon. Window displays in this bakery are filled with fresh pastry at exactly 10.30 a.m., to the minute in line with good British tradition”) (Telyasheva 2016). Naturally, the quality of croissants can be compared only with the French original. In fact, every culture is famous for some peculiar features, such as punctuality, conservatism or pedantry. Apparently the author of this article maintains an association that Russian people have about the culture of British people, which is the value placed on good timekeeping.

Localization in texts in Russian magazine *GQ Travel* can incorporate any linguistic aspect – lexical and even morphological. For instance, the following group of words is associated with Russian culture: “manmade” (“рукотворный”), “little boy” (“мальчонка”), “little roads” (“дорожки”), “oak forest” (“дубрава”), “town” (“городок”) (Karagodin 2016). Apart from diminished forms of nouns, which are widely employed by Russian authors, these words are associated with Orthodox religion (“рукотворный”), colloquial forms of nouns (“мальчонка”), and high-flown style (“дубрава”). The author of the text used some borrowings as well: “лэндлорды” (landlords), “пленер” (from French *plein air*), and even some names like “Mercer Art Gallery” or “Noble Prospects” (Karagodin 2016). Some mix of target-oriented and source-oriented translation

features is unavoidable in a text written by an author from one culture about any other culture.

Sometimes Russian authors attempt to imitate English language, adding humorous effects or completing an image of the foreign culture. For example, the article “Едем в Лондон с Детьми” (*Going to London with Children*) contains such words (written in Russian) as “майнд да гэп” (“mind the gap”), “Пикадилли-серкес” (“Piccadilly circus”) and others (Danilkin 2012). These words are not just transliterated into Russian, but they also convey solely Russian pronunciation and mirror mistakes which Russian people make when they learn the English language. Another important feature of this article is its colloquial style of speech. Although this article is published in a Russian version of *Condé Nast Traveller*, its style is that of informal Russian language, as in feedback left by a tourist. The author of the text not only expresses his feelings and attitudes but also create subjective, but interesting, comparisons of Russian and British cultures. One of these comparisons is in the description of part of a red London bus. The bonnet of a London red bus is compared with the bonnet made by the famous Russian Likhachev plant ZIL - “ZIL bonnet” (“зиловским капотом”) (Danilkin 2012). Another comparison made by the author brings humorous effect to the text. It is based on an analogy between Sir John Soane, with his collection of antiquity in the Sir John Soane’s Museum in London, and Plyushkin, a character in the novel *Dead Souls* by Gogol. Plyushkin is one of the landlords who collects every old thing and turns his house into a palace of rubbish. In the article this comparison is “музей английского Плюшкина – сэра Джона Соуна” (“museum of English Plushkin – Sir John Soane”) (Danilkin 2012).

Comparisons are subjective, but they present information on how our culture is understood by other cultures. Comparisons create links that may reflect a shared history or feelings that people have about foreign notions. In the Russian culture the concept of “soul” is in English language usually referred as “heart”. Comparisons in the Russian texts show that the Russian culture is not completely based on commodities and European values. Russian history and values are also presented in localized texts via familiar figures, songs, films and even cartoons. As Wise says “there is [...] a strong cultural heritage and sense

of soulfulness” in the Russian culture and thus “Russia sees itself as unique and not necessarily part of Europe or the West” (Wise 2008: 72, 73).

#### **4.4 Images of Russian culture given by Russian writers in *GQ Travel* and British culture by English-speaking writers in *Condé Nast***

In this section my aim is to show how differently Russian and British writers of online magazines present Russia and England for their audience. Before carrying out this analysis I tried to divide texts presented in *British Condé Nast* and *GQ Travel* according to particular types of travelling. However, this becomes very complicated because even this division differs between *Condé Nast Traveller* and *GQ Travel*.

*Condé Nast Traveller* classifies types of trips into sections about inspiration, destinations, place to stay, style & culture, food & drink and some more practical recommendations. *GQ Travel* suggests another list of options for travelling (*Condé Nast Traveller*). These options are trips to the beach, to the city, with a family, for a weekend, romantic trips, for gourmets, for shopping, to Russia, by car, in winter, active holidays (*GQ Travel*). These options already show a difference in their structure. The types of travelling discussed in both magazines are common in general, but they are presented in diversity of ways to the readers of magazines.

In my analysis I analyse texts by dividing them into subsections according to the types of trip they concern: Hotels, Winter holidays, Weekend holidays and Beach holidays. This analysis contrasts British *Condé Nast Traveller* articles written by British authors about British destinations and Russian *GQ Travel* by Russian authors about equivalent destinations.<sup>18</sup> By contrasting articles from two magazines directed towards target audiences from different cultures, I can assess how marketing strategies appeal to British and Russian readers. This is necessary in order to understand which principles can be used by translators of localization projects when they make their decisions in the field of travel and tourism. I do not claim that results of my analysis are entirely conclusive because research into magazines for tourists is still in its

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<sup>18</sup> In the section on magazines devoted to hotels I explore texts about The Ned, a British hotel, in both British and Russian magazines. All other sections concern staycations in British and Russia equivalent cities. This is because I found this text to provide a clear example of how differently the same hotel is advertised for Russian and British tourists.

infancy. However, my main aim is to show that British and Russian writers look at one and the same destination differently, and this shows the complexity of the localization process.

#### **4.4.1 Sections of magazines devoted to Hotels**

This section analyses the article about the Ned Hotel written in *Condé Nast Traveller* and *GQ Travel*. Analysis of both of these texts aims at finding the characteristics of these places that are emphasized in English and Russian texts. The first text taken from British *Condé Nast Traveller* is called “The NED – London’s Hottest Hotel and Club”. This article starts from the words:

“I MISREAD THE SIGN BY THE DOOR. For a moment I thought it said ‘The End’. Far from it. The Ned isn’t an ending but a new beginning for the City. There’s nothing else like it in the Square Mile, or the rest of London” (King 2017).

This is the first part of the article and it is presented as a monologue by the author. The author seems to intentionally hyperbolize the piece by using capital letters and such expressions as “nothing else like it in the Square Mile, or the rest of London”. Later in the article the author tells us the story behind the name of the hotel:

The Ned is named after the original building’s architect, Sir Edwin Lutyens. When Lutyens got married, he started signing his name Ned, with a capital E as well as a capital N, because his wife, a dotty aristocrat whom he doted on, was called Emily. (King 2017)

The play on words in the phrase “a dotty aristocrat whom he doted on” makes the text more unusual and maintains readers’ attention. Then the author explains the history of the building of the hotel and this description is again full of hyperbolic expressions and superlative adjectives: “the grandest bank on the face of the earth”, “bigger than anything Soho House & Co could take on single-handedly”, “endless series of Grade I-listed tellers’ counters”. The author also uses zeugma: “*four years and £200 million later*, you step off the street not into a hotel lobby but into a vast and outrageously grand food court” (King 2017). What is more, the author describes the interior of the hotel in detail:

The same style has been applied to the rooms upstairs: sofas and armchairs in chartreuse, rose and aqua; coarsely textured paisley headboards and canopies; mahogany four-posters, palm-tree-shaped

chandeliers; hand knotted Afghan rugs; roll-top drinks cabinets with a full complement of cocktail-making tools. (King 2017)

The author uses different descriptions of the shades of colours, textures and styles of the objects of the hotel's interior. This décor is strongly associated in the text with "Edwardian grandeur" and a "starburst motif". The article also reflects on associations which the author has with the hotel, and these associations are a key element of the cultural aspect of the whole British magazine. For instance, the author says:

When bumped into Adam Greco, the hotel's lead designer, I mentioned that it made me think of the wild and expected opulence you still encounter in some of the forgotten old hotels and bars in former gold-rush towns in the American West or Australia Outback. (King 2017)

Entry to the latter is through a 20-tonne circular door, a metre thick and as full of mysterious mechanical bits as a Swiss watch. (King 2017)

It was Ned, after all, who designed modern India's capital city. And his love of terrible puns was legendary. Surely he should've been honoured with a second Lutyens' Deli. (King 2017)

An attempt to insert a mix of cultures is traceable in the text. Not only does the author make associations with American, Australian, Swiss and Indian cultures, but he also used language full of various borrowings. Among these are "coup de théâtre", "bordello" and "honcho" (Northern American) to name a few. The author of the article makes the description of the modern expensive hotel in London unusual by including jokes (very often ironic):

Certain parts are available only to members and hotel guests. These include the rooftop – from which you could practically pour a drink on the head of the Bank of England's governor – and the underground Vault Bar. (King 2017)

The article not only uses expressive linguistic means, but also visual features such as photographs of the hotel and a video guide of the hotel by Nick Jones. Every photograph has descriptions such as "The salon room at The Ned" or "Bathroom details at The Ned".

A similar article in Russian *GQ Travel* is called "26 фотографий самого стильного нового отеля Лондона" ("26 Photographs of the Most Stylish New Hotel in London") and tells us about The Ned. The article in GQ is written in the third person:

“Лондон относится к числу городов, где, кажется, уже нет места для новых кафе, ресторанов и тем более отелей. Владельцам каждый раз приходится прыгать выше головы, чтобы выдержать жесткую конкуренцию” (Back translation: “London belongs to the number of cities where, as it seems, there no more space for new cafes, restaurants and even hotels. Every time owners have to leap higher than their heads to take the first place in a fierce competition”) (*GQ Travel* 2017).

The final part of the article is narrated in the second person and shows an attempt by the authors to maintain contact with readers:

“Для тех, кто устал гулять по Лондону, в отеле работает спа. Если *вы* давно искали повод отправиться в Лондон, кажется, это он и есть” (“For those who are tired of strolling around London there is a spa in the hotel. If it’s been a long time since *you* were searching for an excuse to go to London, it looks like it is that chance”) (*GQ Travel* 2017).

What is more, the authors of the article sound like authors of one of the printed travel guides that recommend places to see:

“Советуем отправиться на обед в Cecconi’s за кухней Северной Италии и идеальными коктейлями, а похмельный завтрак лучше всего проводить в нью-йоркско-еврейской закуской Zobler’s” (Back translation: “(We) advise you to go for lunch to Cecconi’s for the cuisine of Northern Italy and ideal cocktails, and for a hangover breakfast it is better to have in New York-Jewish snack bar Zobler’s”) (*GQ Travel* 2017).)

The authors show their individual associations with the hotel:

“Интерьер отеля вызывает ассоциации с закрытыми мужскими клубами, где политики и воротилы бизнеса встречались в прошлом столетии (а в Лондоне они и сейчас продолжают выбирать для частных бесед именно членские клубы), чтобы за карточным столом обсудить дела” (Back translation: “The interior of the hotel provokes associations with private gentlemen’s clubs where politicians and business tycoons met in the last century (even now, in London they are still visiting members’ clubs for private meetings), to discuss things at the card table”) (*GQ Travel* 2017).

Description of the interior of the hotel shows the cultural associations of the authors with a particular style of the 1920s: “Всего в The Ned 252 номера, выдержанных в гламурном стиле 1920-х, подразумевающим темное и рыжее дерево, бархат и цвета бургунди и изумрудный” (“In total the Ned has



252 rooms in the glam style of 1920s which implies dark and ginger wood, velvet and burgundy and emerald colours”) (*GQ Travel* 2017).

The Russian article in *GQ Travel* and the British article in *Condé Nast Traveller* both have similar photos of the hotel and its interior. However, the video advertisement, which is also presented within the Russian article in *GQ Travel*, differs from the one *Condé Nast Traveller* offers. The Russian video advertisement is in English and it shows a short film story called *The First Day*. The main character of this short film is a porter whose name is Ned. Ned is shown as having his first day at work in the hotel and he wants everything to be “spot on”. Ned is shown as the one who meets and greets guests of the hotel and can do anything that guests of the hotel will need. This film literally depicts Ned as the one who can take perfect care of anything, whether it is a pile of suitcases brought by guests or “if hunger strikes, why not allow Ned to be of service. Whether it’s a taste of Milan, New York, Paris or even California, the home of Ned’s personal favourite - the kale salad” (*GQ Travel* 2017).

This film shows the luxuriousness of the hotel where every detail as well as hotel service is impeccable. Guests in the film are a young couple who wear smart rather than casual clothes. What is peculiar is that viewers of this film cannot see the faces of guests, but they can very well observe numerous emotions on the face of Ned. Indeed, it is a special approach of the creator of this film and advertisers of the hotel. The attitudes of guests in the video seem arrogant and demanding, and this is expressed in the way they non-verbally communicate with Ned. Thus, the image of Ned represents how the hotel responds to its guests and how high the service is. Although it is an advertisement for the hotel it does not really give any information about it, except its perfect interior, its service, and the type of its guests.

By contrast, the video in *Condé Nast Traveller* shows Nick Jones, a founder of Soho House, who talks about the Ned Hotel 10 days before its opening. He gives various numbers and dates: “At the moment we have 18 Soho Houses around the world, The Ned is something completely different. This was built as the HQ for Middle bank; we’ve turned it into a hotel with nine restaurants and a members club” (King 2017). Nick Jones even mentions prices of rooms in this hotel, but the whole video is presented as a short documentary. Nick Jones is dressed casually and the atmosphere of the video is closer to real life compared with the Russian video advertisement.

It is difficult to give a precise explanation of why the authors of articles in *GQ Travel* and *Condé Nast Traveller* used different video advertisements. The choice could be explained by trying to be understandable for Russian readers who might not have a sufficient knowledge of English to grasp the British version. That is why the focus of the video advertisement presented in *GQ* is on providing visual content. Although the video advertisement in Russian *GQ* is also in English, it can be understood without any knowledge of the language.

Comparing the two texts shows that the Russian article sounds more like an advertisement or travel guide. The Russian text is characterized by a promotional style (operative forms of words, idioms (“прыгнуть выше головы”) and minimal information. The article aims to make the concept of the expensive hotel in London closer to the Russian readers, most of whom perhaps can never afford even a night in this luxurious place. However, this strategy aims not only at promoting the hotel to prospective Russian clients, but also at attracting more users to the website of the magazine.

The online *GQ Travel* is accessible to everyone, but most services and places presented in this online magazine are unaffordable to most Russians. Beumers connects this phenomenon to post-Soviet Russian culture when “haute couture or glossy journals appeal to many, although they are affordable only for a few”, and thus “the attraction for the consumer lies in the novelty and accessibility of these products, not in their affordability: they are signs, but not goods for mass consumption” (Beumers 2005: 12). This phenomenon still exists in modern Russia and obviously exists as a way to make various types of users interested in browsing the *GQ* website. The other obvious difference between the articles from the British *Condé Nast Traveller* and *GQ Travel* is their language of narration. The Russian article is mainly based on neutral descriptions of the hotel, whereas the article in English contains various expressive means. However, both have a common ground in the form of the hotel itself. Although the hotel is presented differently in both texts, the Russian text still refers to the culture of London – “gentlemen’s clubs” where “gentleman” creates a direct association with British culture in the minds of Russian readers.

#### **4.4.2 Section of magazines devoted to Winter holidays**

The article “The Best Places to Spend New Year’s Eve” from British *Condé Nast Traveller* and, “Предновогодний Петербург: чем заняться и что посмотреть” (“St Petersburg before New Year: What to Do and What to See”)

from Russian *GQ Travel* show how differently people in the UK and Russia celebrate New Year. The article from the British magazine is devoted to many countries, but I focus my analysis on the content about Scotland and England. The author of this article presents Edinburgh and London on the first two pages. The first page presents Scottish traditions on New Year's Eve:

Festivities kick off on 30 December with thousands of revellers carrying torches from St Giles Street, North Bridge and South Bridge to Holyrood Park, where fireworks set the sky ablaze. On 31 December, even more revellers will take to the streets to sing 'Auld Lang Syne' (the biggest and loudest rendition in the world) and to party. Celebrations continue on New Year's Day with ceilidhs, live music and theatre all over town. (Condé Nast Traveller 2017)

This excerpt from the article in English discusses various Scottish traditions and reflects a specific cultural way of celebrating New Year's Eve. The author also presents more practical information for tourists – there is a “Where to stay in Edinburgh” section. The author gives some descriptions of two hotels and their addresses, together with the price over New Years' Eve. While giving such recommendations the author still writes creatively using stylistic means such as irony: “Be warned: the classic Missoni striped wallpaper may be a little much first thing in the morning” (Condé Nast Traveller 2017).

On the next page the author advises on the best spots in London to start “your New Year off in style” (Condé Nast Traveller 2017). The first place is for those who did not buy tickets for the fireworks in London but want to still see them. The second is the Ritz hotel. The author describes it, mentioning the famous song “Putting on the Ritz”. What is more, the author presents an image of New Year's Eve in this hotel using key words like “razzle-dazzle”, “black-tie dinners”, “lone pipers”, “views of fireworks”, “cocktails and Champagne”, and, ultimately, “hangovers”. Thus, readers can be inspired by the atmosphere of an expensive and festive way to celebrate the New Year. These key words are characteristic of the style of celebration that the author attempts to promote. These key words are a special technique to eliminate the effects of strangeness, according to Dann (Dann 1996: 174). Dann states that authors of texts for tourists should find key words before writing in order to “fire the imagination, while the copy itself should always visualize the consumer, reflect his/her language, and be similarly conversational in nature” (Dann 1996: 174). In other words, key words

should meet the requirements of tourists, inspire them to travel to a place by having a particular image created by key words. The third place listed by the author is a table-tennis social club where guests can enjoy cocktails as well as taking part in sports: “And did we mention the cocktail bar?” (*Condé Nast Traveller* 2017). The next place is a 1920s-themed Prohibition party that is described by the author as: “Make like Gatsby and Daisy” or “With teacup cocktails, live music, DJs on gramophones, silent cinema, roulette gambling tables and the ubiquitous flapper girls performing flamboyant floorshows, this clandestine affair certainly isn’t for the shy and retiring type” (*Condé Nast Traveller* 2017).

Next, the Sushi Samba restaurant is promoted, where guests can experience some real Rio style. The author says: “Deixa a festa rolar!”

The last place is a Blitz Party which memorialises 1943, and “Forties starlets will be able to sip champagne at the aptly-named Spitfire Bar, whilst gentlemen kitted out in their allied uniforms will be jitterbugging until dawn to a live band” (*Condé Nast Traveller* 2017).

This article’s recommendations for New Year’s Eve in the UK shows that the holiday is experienced very differently from the way Russian people celebrate it. Traditionally, the Russian people celebrate New Year and New Year’s Eve with their family. As portrayed in this article, the British audience celebrate New Year’s Eve by having parties in various styles. It is important to mention that the author of the article uses foreign words (“Deixa a festa rolar!”) to express the general atmosphere of the celebration, but without explaining it for readers. This might be one opportunity for signalling the authenticity of the representation made of a foreign culture connected with the celebration.

The article “Предновогодний Петербург: чем заняться и что посмотреть” (“St Petersburg before New Year: What to Do and What to See”) from Russian *GQ Travel* is best described through its key words, such as “Russian fairytale”, “marvels”, “performances”, “theatres”, or “presents”. The author of the article enumerates places in St Petersburg where people can see theatrical performances, have a festive dinner or breakfast, watch a Christmas fairytale or opera. The first place presented in this article is the Four Seasons Hotel Lion Palace. In this hotel there will be a performance based on a Russian fairytale “Конек-Горбунек” (“The little humpbacked horse”). As the author explains, this performance was inspired by the family theatrical performances which Nikolai II

had put on in St Petersburg (Tilyasheva 2016). At the same time there is a modern feature in this celebration: "после представления дети найдут свои подарки, но не под елкой, а в номерах отеля" ("After the performance children will find their presents not under the (Christmas tree) spruce, but in the hotel rooms") (Tilyasheva 2016). What is more, the author mentions another Christmas surprise prepared by the hotel management: an Italian Christmas market with souvenirs, handmade sweets and workshops devoted to baking of Milanese Christmas pie (Tilyasheva 2016). It is obvious here how the author presents features of the event based on Russian royalty's traditions, but mixed with European influences. As mentioned before, "Russia sees itself as unique and not necessarily part of Europe or the West", but at the same time mentioning foreign foods or products add a special status to the place described in texts directed at prospective clients (Wise 2008: 73).

The interconnection between foreign and Russian elements is traced in most texts written by the Russian authors about events and destinations in Russia presented in *GQ Travel*. The second place is the Mariinsky Theatre, which will be performing a Christmas fairytale by Rodion Schedrin (Russian composer and piano player). Another theatrical performance will happen in the Mikhailovsky theatre. The next place is Kempinski Moika 22, a hotel famous for its breakfasts with perfect French pastries (according to the author of the article) (Tilyasheva 2016). In this hotel guests can see a bazaar of sweets, gingerbread houses and other foreign sweets. The author of the article also tells us about a charity performance held in the Hermitage theatre, in which Russian celebrities will take part. The fifth place is the Blok restaurant owned by a Russian celebrity. Here a theatrical performance is presented in English for children. The last place is the Dreamers café, which is described as having an easy-going, atmospheric and creative interior. Here the celebration for children includes magic snow, physics experiments and presents under the Christmas tree. On December 30 there is a private brunch for friends of the owner of the café. The main dish, according to the author, is a gigantic duck smothered in Christmas sauce (Tilyasheva 2016).

It can be seen that the main promotional feature of the Russian article is its mentioning of celebrities, famous European products and some Russian historical features (Nikolai II, the royal family and royal families' traditions). The British diverse audience values parties which are devoted to a particular

historical period or country. At the same time the British audience is more interested in the actual traditions of celebrating New Year in a particular foreign country, rather than the Russian example, which attempts to add to everything a piece of something European. When Anglophone authors write about New Year celebrations in other countries, they use certain stereotypes that are directly associating with that country – for instance, the part of the article that discusses New Year in Goa: “with the sand between your toes and fairy lights strung on every palm tree, sequinned sari skirts twirling under the stars” (*Condé Nast Traveller* 2017). Another example is its description of New Year in Rio de Janeiro: “live music shows from Brazilian samba to rock bands get the crowd in the mood” (*Condé Nast Traveller* 2017). The author uses the familiar images of palm trees, sari skirts, samba, not only as familiar associations with foreign cultures, but also like symbols of holiday (“sand”, “palm tree”). The paradox is that writers describing the Rio style New Year party that took place in London pay more attention to the presentations of foreign cultures (““Deixa a festa rolar!””). By contrast, this celebration in Rio is described with less authenticity and more stereotypes about beach holidays. In fact, types of trips differ, and authors try to show the readers what kind of celebration they should expect in a certain place.

#### **4.4.3 Section of magazines devoted to Weekend holidays**

To research texts devoted to a weekend trip I chose the following articles: “Brilliant British Hotels for Weekend Breaks” (*Condé Nast Traveller* 2017) and “12 русских усадеб, где хорошо золотой осенью” (12 Russian Country Estates Where It’s Good in Golden Autumn) (*GQ Travel* 2016). In the text from *Condé Nast Traveller* there are three places that the authors suggest readers to visit. The article is co-written by reviewers of different hotels. The hotels are The Rectory hotel in Wiltshire, Gleneagles hotel in Scotland and the Artist Residence in Oxfordshire. The structure of the description of these hotels is similar. It includes an opening text written in a promotional style (“A fresh take on a much-loved country-house hotel”; “The most famous hotel in Scotland has held a seriously slick makeover”; “The latest opening from the UK’s most buzzed-about young hoteliers”), and other sections: “why stay?”; “why now?”; “what is it?”; “behind the scenes”; “sleep”; “eat”; “who comes here?”; the author liked; the author does not like; address; website; price. These reviews can be objective and subjective at the same time. The language is promotional, but it

also contains practical information that could be found in a printed travel guide. For instance:

Why stay? [...] Here is an all-singing, all-dancing whopper of a place to stay that hits the high notes: fantastic food, serious cocktails, elegant rooms, an encyclopedia of activities and, of course, sensational scenery. Town or country? Head 20 minutes east to Oxford, where you can grab a picnic at 2 North Parade deli, above, (or there's a market on the entire street every second Saturday) on your way to pick up a punt at Cherwell Boathouse.

(*Condé Nast Traveller* 2017)

At the same time reviewers do not hide things they don't like in the hotel, for example: "At dinner, prices are rather punchy in the restaurant (£25 for the venison main)" (*Condé Nast Traveller* 2017).

Descriptions of food, interior of the hotels and their history are detailed and create a diversity of images and flavours. The following descriptions create a complete image of the hotel thanks to the range of terms from various fields: cooking, architecture and history.

Behind the robata grill, head chef Leon Smith turns out classy plates: perfectly pink venison rolled in panko crumbs, juniper and cocoa nibs; wild-nettle gnocchi with purple sprouting broccoli, charred leeks and king oyster mushrooms (*Condé Nast Traveller* 2017).

An oatmeal stone vicarage with 18<sup>th</sup>-century bones and footworn flagstones, plus a medieval dovecot and a baptism pool in the grounds. Its original occupant sired 14 children – hence the 15 bedrooms – and vicars poured tea here until the 1950s... (*Condé Nast Traveller* 2017).

A special focus is placed on guests at these places:

Who comes here? Middle Eastern families escaping the heat, Americans retracing their ancestry, locals lured by the only two-Michelin-starred restaurant in Scotland, and savvy Brits who've clocked that this is the most all-encompassing retreat in the UK. Not an East London hipster in sight, though a few of the staff have impressive beards. (*Condé Nast Traveller* 2017)

Even this part of the text is presented creatively by the authors. There are humorous effects with which the author attempts to grab readers' attention. This part of the text sounds like an advertisement, but then it also gives an

impression of the atmosphere of the place that can be helpful for readers to decide whether they want to visit that place.

The Russian article “12 русских усадеб, где хорошо золотой осенью” (12 Russian Country Estates Where It’s Good in Golden Autumn) from *GQ Travel* contains photographs of country estates in Russia and also photographs of models in clothes from Dior, Prada and other brands (*GQ Travel* 2016). Underneath these photographs there is information about the place and clothes brands. The photographs are the main focus of the text, but also operate to grab the attention of readers in the first place. Photographs of actual buildings are in the end of the article, though. In other words, the author wrote the article about the Russian country estates by combining the text with advertisements for clothes by famous European brands.

The article starts with a long description of the history of the concept of the country estate in Russia. Then the author tells us about certain country estates which people can visit today. Models in the photographs are costumed as women from Russia’s past but dressed in clothes advertised in the article, and thus despite the historical content the promotional aim of the text is obvious. The article is divided into three texts about the history of each of three buildings, but also give details of their interiors. The first text says:

Liublino Museum of Durasov’s estate. Moscow, Letnyaya, 1, korp. 1, mgomz.ru. The estate was owned by resigned army brigadier Nikolai Alexandrovich Durasov known as eccentric and crazy, but overwhelmingly wealthy. According to the legend, Durasov bloated with pride as he was awarded with the Order of St. Anna. [...] In each end of the cross there were ceremonial halls with basket-handle arcs, at the centre there was a doomed hall with grisaille paintings which give an impression of bas-relief. This miniature Palladian villa surrounded by a park is open for visitors today. The exhibition is devoted to the life of the Moscow nobility of XIX c. (*GQ Travel* 2016).

This text contains terms from diverse spheres, such as history or architecture, but it also includes various epithets, and historical names. At the same time, the text presents practical information (“open for visitors today”). The author of the third text, devoted to the Museum-Reserve of Pushkin, writes:

The estate in Vyasemi has had many guests during its long history. Among the guests of this place there were even uninvited guests: on the



way to Moscow in 1812 Napoleon himself visited it. Indeed kings and emperors liked visiting this place. Among guests of this place there were Boris Godunov, False Dmitri, Aleksei Mikhailovich, Peter I, Pavel I. (*GQ Travel* 2016)

This text advertises the place via references to historically famous people. The author also uses irony (“even uninvited guests”). The reference to royalty among the guests gives a special status to the place which is meant to inspire tourists to visit this country estate.

Maintaining the overall presentation of the pieces, the first clear difference between the article for the Russian audience and the article for the English-speaking audience is visual. The English-speaking audience is offered photographs of hotels with traditional British landscapes and other positive associations, such as a dog, cosy bedrooms, dining places with logs (as a direct association with a fireplace), light rooms reminding one of home or minimalistic interiors and other architectural details which are stylish or associated with traditional Britain. The author of the article in Russian is mixing traditional Russian landscapes with the Orthodox church, royal architecture and modern fashion made by foreign couturiers, but associating with the fashion of Russia in the past. The Russian article, together with its advertisement of European brands, confirm an idea once presented by Wise: “While the quality of Western goods is desired [by Russians] there is also a desire for Russian goods to “catch up” in terms of quality” (Wise 2008: 73). The same idea can refer to the article in *GQ Travel*. While presenting the history of the Russian country estate, the author also promotes it via mentioning European brands. Therefore, part of the glamorous inspirational lifestyle promoted by the European brands might include visiting these country estates, so that the historical and contemporary glamour combine in these glossy photographs. The effect of this text is that usual history becomes unusual and interesting to read as the author combines old and new elements in the forms of Russian history and modern European fashion.

#### **4.4.4 Section of magazines devoted to Beach holidays**

*Condé Nast Traveller* has an article called “5 of the Best English Seaside Towns” unambiguously informing readers about resorts near the sea in England. The equivalent article found in *GQ Travel* would be “Лучшие отели на российских курортах” (“The Best Hotels on the Russian Seaside”). To compare

these articles, I focus on one place presented in the British article and two places mentioned in the Russian article. This approach comes from the fact that the description of one place in the British article is much longer and more detailed, and it follows a particular structure, while the Russian authors present just a short overview of a resort without applying any strict structures on the text. My aim is to establish the main differences between the cultures of the readers of these texts. The place in the English article I focus on is Salcombe, in Devon. Each place in this article is presented in accordance with the same structure: general description, The Beaches, What To Do, Where To Stay. The general description has various expressive means:

Salcombe is a pretty cluster of stone and pastel-coloured houses built along terraces on a steep slope. They overlook wonderfully blue waters that are studded with white boats... Exuding affluence and enormous charm, the tiny town sits near the mouth of the sparkling Salcombe-Kingsbridge estuary, which is backed by high, green hills and dotted with sandy coves. (*Condé Nast Traveller* 2018)

This part of the text contains epithets (e.g. “pretty”, “enormous”, “sparkling”), colours and shades of colours (“pastel-coloured”, “white”, “blue”), pretentious words (e.g. “exuding”) and geographical terms (e.g. “estuary”). The author strives to engage readers’ interest by building an illusion of unreality about the place (“enchanted world”). Another important feature of the British article is that it mentions the kinds of people who can be found there: “In season, café-lined Fore Street is thronged with yachties, teens in skimpy shorts and parents wearing Crew Clothing” (*Condé Nast Traveller* 2018).

At the same time the author adds practical information about the route to the resort:

Most of the sheltered, golden beaches of the estuary can be reached by car, but it is quicker and more fun to take a ferry from the centre of Salcombe; easier on the nerves, too, as the lanes have many twists and turns. (*Condé Nast Traveller* 2018).

What To Do: Head to Whitestrand Quay and catch the foot ferry to South Sands ([www.southsandsferry.co.uk](http://www.southsandsferry.co.uk)), a journey of 10 minutes on a tubby, blue-and-yellow vessel that looks as though it could have sailed out of a children’s picture book... Buy a picnic of crab tarts from The Salcombe Yawl deli ([www.salcombeyawl.co.uk](http://www.salcombeyawl.co.uk)). (*Condé Nast Traveller* 2018).

What is more, in the last example the author again creates an illusion of unreality via fantastical images: “vessel that looks as though it could have sailed out of a children’s picture book” (*Condé Nast Traveller* 2018). The author also uses operative forms of verbs (“buy”) to advise readers what to do and also indirect contact with readers’ via modal and passive verbs (“can be reached”) or impersonal sentences (“it is quicker”) (*Condé Nast Traveller* 2018). The text also provides some historical facts:

At Sharpitor, above South Sands, visit Overbeck’s ([www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)), the Edwardian house and garden of Otto Overbeck, an eccentric German inventor who made his fortune from electrotherapy in the 1920s. He left his house to the National Trust and YHA (half the building is one of Britain’s best- located youth hostels). (*Condé Nast Traveller* 2018).

Descriptions of the accommodation present key features of the place via different epithets (italicized): “reopened as a *boutique* property with a New England look”, “set on a *glorious* sweep of *sandy* beach”, “*spacious* bedrooms reached via spiral staircase”, “renovated to add a spa, pool, and *extensive* terrace”, “*stylish* Island Retreat fisherman’s cottage in the heart of town”. The author also describes the food in the place in detail: “dishes including carpaccio of Devon beef and slow-cooked, spiced local lamb”, “reasonable prices, cheerful ambience and excellent seafood”, “buzzing venue”, “great salads, crab cakes and cocktails – and there’s live music”, “fabulous views from its terrace”, and well as many other instances (*Condé Nast Traveller* 2018). At the same time the author gives practical information such as phone numbers, emails, and prices.

The first place presented in the Russian text is the Rodina Grand Hotel & Spa, Sochi. The Russian word “Rodina” means “Motherland”. This hotel has stood in Sochi since the 1970s. According to the official website of this hotel: “In the 70s, ‘Russia’ health resort of the USSR Soviet of Ministers (*RODINA Grand Hotel & Spa before June 2006*) was the favorite vacation spot of the party elite” ([grandhotelrodina.ru](http://grandhotelrodina.ru)). Therefore, during the Soviet times this hotel was a traditional Soviet hotel and it has gained the title “Spa” only recently. This is part of the overall move to makeover the traditional Soviet hotel, with its unique interior from Soviet times, into a European luxury hotel (*RODINA* 2018). The

description of this hotel in the Russian article reflects this development in the way it traces foreign features:

**Russian text:** Над дизайном отеля работали придворные декораторы королевы Нидерландов Сюзанна Лохье и Патрик Брюгман. 40 дизайнерских номеров в корпусе Grand Hotel и 20 в корпусе Villa выполнены в стиле Ральфа Лорена (Ralph Lauren). А дизайн ресторана “Черная магнолия” разработал известный французский дизайнер Пако Рабанн (Paco Rabanne).

**Translation:** “Suzanne Lochie and Patrick Brugmann, designers of the court circle of the queen of the Netherlands, were working on the interior of the hotel. 40 design rooms in the apartments of Grand Hotel and 20 in the apartments of Villa are made in the style of Ralph Lauren. Interior of Black Magnolia restaurant is made by a famous French designer Paco Rabanne” (*GQ Travel* 2016).

This description presents designers’ names that are famous among Russian people who value European quality. Here I want to emphasize a frequent pattern – how resorts which were popular in Russia during the Soviet times are presented as a mix of something traditionally Russian and absolutely foreign and European. The name of the Rodina (“motherland”) is usually associated in the minds of Russian tourists with the Russian past. However, such words as “boutique-hotel”, “spa complex” and the names of foreign designers are directly connected with perceived European quality and a high level of service, which is expected by Russian tourists who see foreign words in the text. At the same time the author still refers readers to Russian reality, mentioning Russian “баня” (Russian sauna or banya) and dishes from Russian cuisine: блинчики (“small pancakes”) (*GQ Travel* 2016).

The next hotel listed in the text is called the Barvikha hotel and spa and it is located in the Moscow region. Here the author again tries to attract readers’ attention by using foreign names:

**Russian text:** Элегантный стиль “Барвихи” создал дизайнер с мировым именем Антонио Читтеро [...] Славу гастрономической Мекки Подмосковья ресторан русской кухни при отеле заслужил благодаря шефу Анатолию

Комму, который представил традиционные блюда в современной молекулярном варианте.

**Translation:** Elegant style of Barvikha was made by a designer with an international name Antonio Citterio [...] The restaurant of the Russian cuisine in the hotel gained fame as a gastronomic Mecca of the Moscow outskirts thanks to Anatoli Komm who presented traditional dishes in a modern molecular way (*GQ Travel* 2016).

The Russian article has a few foreign words. Certain terms such as “lobby” and “spa” are borrowings from English. Both descriptions of the hotels have information about the address of these hotels and approximate price for a room. Comparing the two articles, the first difference is the structure of both texts. The British text is divided into subsections that make it easy to find the required information. The Russian article is written as one text about various resorts in Russia. The second difference is the fact that the Russian authors, in order to advertise a place, very often use foreign names of famous people or borrowings from English. Anglophone authors also refer to foreign concepts in their descriptions of domestic seaside resorts. For instance, they present the style of the property by calling it a “New England look” reminiscent of a classic American style. There is also an example of the names of foreign dishes - “carpaccio”. The English article seems to present the contrasts of the place: “carpaccio of Devon beef”, “reasonable prices”, “excellent seafood” (*Condé Nast Traveller* 2018). In this sentence there is a mix of foreign and local British features, of the best quality and reasonable prices. Indeed, this mixture of features is one of the main attractions for the prospective visitors.

The language of the Russian authors contains less expressive means, conveying mostly the practical information: location of the hotel, its designers, price, type of rooms, other hotel services. The author of the Russian article focuses readers’ attention on the style and status of the hotel using borrowings and other words with expressive meanings (boutique, spa, etc). The British authors instead depict landscapes, details of interiors, or food flavours. Another difference that is important to mention is the photographs presented in both magazines. Photos in the British text contain more authentic colours and images, whilst photos in the Russian text have been augmented. The Russian texts maintain the unreality of the places. This is reflected in intentionally bright

colours, unusual places, legends and famous people who are said to have visited these spots.

Overall, these articles from various types of travel in British *Condé Nast Traveller* and Russian *GQ Travel* illustrate a range of differences in cultural values and interests between the countries. These texts cannot be treated solely as localized because they are not originals or translations of each other. The common ground of these magazines is the concept of travelling. People in each country travel in various ways depending on their history (e.g. in Soviet times Russians were not able to travel freely abroad), climate, geography and even cultural preferences (e.g. the analysis of Russian articles has suggested that Russian people prefer places with European cuisine).

However, Pym discussing the position of the source text in localization explains that in localization the traditional dual move from the source text to a target text is replaced by a move from a source text to an intermediary version called an “internationalized version” (Pym 2010: 124). This idea can be applied to the creation of *Condé Nast Traveller* in Russian, Chinese or any other language. However, the analysis of the texts shows that Russian and British magazines belonging to one famous brand of magazine are absolutely different, and thus the concept of the source text cannot be applied to these texts. In fact, those articles from English and Russian *Condé Nast Traveller* that are both devoted to The Ned in London also have dissimilar content, and it is only a common product (hotel) that make these articles similar, at least in the subject matter and visual content (photographs). However, other articles from my analysis are not based on common products or places, but rather on a general similar idea of having a trip for weekends, to the beach or for the New Year holidays. Another commonality is the fact that articles in Russian are published in the magazine that originally belonged to the Condé Nast publishing house. According to O’Hagan and Ashworth, “with its digital flexibility and global reach, the Web is being used as an interactive shop front for a business, rather than as static business brochures”, and thus the localization process is widening as not only the Package [visual presentation of the website], but also its Message “undergo multidimensional changes” (O’Hagan and Ashworth 2002: 74).

Russian and British *Condé Nast Traveller* are frequently not identical in their content as they are fully adapted to their audience. At the same time visual content, for example, in the articles about The Ned, may be similar if not quite

the same. Esselink calls a similar type of website localization “real localization”, when “many adaptations to regional standards and conventions, such as marketing text, need to be written by local authors in each of the target languages” (Esselink 39). Perhaps, targeting the Russian audience via *GQ Travel* is one of the reasons why the Russian version of *Condé Nast Traveller* still exists today. Therefore, it seems to me that Esselink’s explanation of real adaptation fits into the example of Russian *Condé Nast Traveller* because its content goes far beyond translation, becoming an integral part of the company’s global branding initiative (Esselink 2000: 39). Furthermore, no matter how different the level of translation between the Russian version of *Condé Nast Traveller* and the Booking.Com website discussed above, both of these websites were making attempts to get closer to the target audience. Abdulmanov emphasized the importance of using familiar examples from the ordinary users’ life (Abdulmanov 2015). The same approach seems to be applied to the articles in the Russian version of *Condé Nast Traveller*. Esselink remarks that “websites that contain a lot of local content, as opposed to localized or translated information, tend to increase the comfort level of international visitors” (Esselink 2000: 39).

#### **4.5 Conclusion**

In this chapter I have explored various levels of localization that exist in online commercial travel writing today, using the examples of Booking.Com and the online *Condé Nast Traveller* magazine. Analysing various cases of localization projects, the most useful definition of localization is that suggested by Jimenez-Crespo: “a target-oriented translation type” aimed at users’ expectations and achievement of the “purpose for which the localization was commissioned, rather than equivalence relationships to source texts” (Jimenez-Crespo 2013: 19). In other words, what matters in the process of adapting texts to culturally distinct audiences becomes not the linguistic adaptation of a text but the wholesale development of content and structure towards a specific market of readers. After researching Abdulmanov’s report on the translation of Booking.Com, I come to the conclusion that translators within the localization process should collaborate with IT specialists, website developers, marketing specialists and other professionals within the whole project. According to Abdulmanov, the company instructed translators of Booking.Com to make

translation as close to the original website in English as possible. The idea is that Booking.Com is localized for 40 different countries. If translators made any serious deviation from the original text that could lead to negative results in the industry, then it would take some time for the head of the company to find out the actual mistake. Thus, in order to maintain control over a great number of translations within various versions of websites translators have to make their translations literal or word-for-word.

Translators' role as specialists in cultures, communication and even technology should not be undervalued, because thanks to them localization processes could take less time and achieve good quality. A completely delocalized text at the stage of internationalization is not always possible because there are always cultural and linguistic discrepancies that need to be explained for different target audiences in different ways. Moreover, there are CAT tools that help to track and store translated units in a database. At the same time, it seems to me that any big industries should have editors or localizers who can work together with translators or check already translated texts. Of course, the necessary processes of localization differ for each type of content; online travel guides are not affected by the translation within the process of localization because their aim (as an aim of printed travel guides) is to inform the users about foreign cultures.

In fact, Achkasov attempted to tackle a similar problem trying to emphasize the necessity "to define localization as just another technology-aided type of translation and to map localization research onto Translation Studies" (Achkasov 2016: 575). However, according to Achkasov similar attempts did not produce significant results. Even a major research project launched in 2008 in Dublin with 120 researchers and industry partners did not get any interest from scholars of Translation Studies (Achkasov 2016: 574).

The localization of online magazines demonstrates that the source text can have a relative concept of existence in the localization process and have a solely promotional aim. In fact, *Condé Nast Traveller* in English and Russian demonstrated that most of their articles (with a few exceptions) and the website itself do not have much in common. The Russian *Condé Nast Traveller* is completely adapted to the Russian audience. Therefore, to explain the limits of localization for online magazines I use the term "real localization" suggested by Esselink, who demonstrates that heavy cultural adaptation assists in making the



text of the website recognisable, and this feature attracts more users to the website (Esselink 2000: 74). Thus, the authors of the Russian version of *Condé Nast Traveller* attempt to blend familiar historical facts, European concepts/brands and royal architecture in one text. The articles in Russian present more facts about places, rather than creating images of unreality, as English authors tend to do in *Condé Nast Traveller*. English articles contain numerous stylistic devices that make not only places, but also reading interesting. However, there are similarities between articles in these two magazines, as they mainly focus on a wealthy lifestyle describing top hotels, restaurants and bars. Furthermore, it seems that English and Russian authors attempt to blend familiar or local concepts with still familiar, but foreign ones.

Future studies of web localization should take into consideration online magazines and their linguistic, cultural and technical features that differ between editions of these online magazines.

## Conclusions

This study showcases the diversity of texts and contexts in the field of travel and tourism in order to investigate a range of translation strategies for solving the challenges presented by cultural, linguistic, and ideological discrepancies, and the technical adaptation of texts that “sell” not only the image of countries, but also images of companies in the field. The development of mass tourism helped to make trips more accessible and affordable to more people. The ever-increasing provision for different kinds of travel experience has complicated existing categories, including where the difference may lie between tourists and travellers. This research demonstrates that in attempt to identify these concepts, scholars should not ignore the diversity of relationships that exists between various agents of the field; travel, even of the more adventurous kind, is not a simple activity of individuals. In this study I show the necessary consideration of the importance of the translator’s role in the communication between travellers (or travel writers) and tourists.

To determine agents of translation is one of the steps in a complex analysis of problems that translators have to address. One key point is that the distinction between travellers and tourists argued for here is not exclusive, or bound up with a ‘certain type’ of person (which some of the more negative understandings of tourist implicitly support); these concepts as argued for here could still refer to a broad range of people (e.g. age, social status, knowledge in specialized fields). Rather, I have suggested a classification of *texts* that show the connection between travellers and tourists in various textual contexts. The emphasis shifts on to what the activity of travelling aims at, and produces. The role of the translator is also covered in this classification. I posit translators as mediators between travel writers and tourists, and thus translators aim to render the foreign cultures presented by travel writers so that tourists can access a clear image of cultural differences and similarities.

The chapters of this study were dedicated to the discussion of the relationships between the translator, travel writers, tourists and other agents, framed by the informational approach proposed to assist in the classification of texts in the field. Thus, in Chapter One I explored the monograph of travel writers and tourists’ reviews that helped me to prove the fact that travellers’ and tourists’ goals depend on functions of their texts in the field. This finding is

significant for translation analysis in the field of travel where travellers and tourists seem to be similar, but their differences take an important place in choosing right translation strategies. In other words, I came to the conclusion that travellers are travel writers for whom trips are a part of work, and tourists make trips in order to have holidays. Determining the roles of travel writers and tourists in the field assists in defining other agents who take part in translation and translators' responsibilities. That is to say, translators have to make decisions based on multiple factors like negative meanings of original texts and meeting expectations of readers or other agents of translation. Chapter One also showed that the field of travel and tourism requires more studies into the role of tourists in presenting their views on countries and their cultures, the role of evolving means of promoting travels via the internet, and the difference between travel writers and tourists in the modern era of digital texts and internet communication. According to MacCannell, "tourist information and internet information both suffer criticism for being casually vetted and superficial" (MacCannell 2013: xxiii). Although MacCannell's remark rings true, but might be something of a generalisation. It is important to consider the diverse objectives of tourist information, and the authors who write it.

In my thesis I explored not only printed, but also online texts for tourists. Thus, my analysis of different agents in the modern field of travel and tourism indicates that the industry of tourism has created new means of influencing prospective tourists, via the visual content of blogs or companies in travel and tourism. Therefore, in Chapter One I outlined the ground for further investigations into how foreign features are presented via the visuals of online magazines, and in social networks; Chapter Four makes some headway into this area in discussing the changing markets and methods of online magazines. Cronin claims that it is significant to connect the predominance of the visual to the question of language because: "the experience of travel in a country where the language is unknown to the traveller will be heavily informed by the visual" (Cronin 2000: 82). At the same time I argue that it is important to research how visuals on one and the same website changes between the languages in which this website exists.

In Chapter Two I analysed translations of travel guides in order to show that Russian translators use target-oriented translation strategies that do not prevent readers from understanding the foreign. Target-oriented approaches in

translation are necessary to research because they can discover how translators can solve translation and ideological problems without affecting the foreign. Among the examples analysed were unique cases such as the travel guide about Moscow originally written in English, but translated for a Russian-speaking audience. The key idea of the chapter was to explore how translators influence the perception of the culture presented in the original text and solve problems of discrepancies of concepts between cultures. The point is that travel guides are not just books that help tourists to plan their trips, but they can also make a tourist dependant on their “linguistic lifeline” and “language hegemony” (Cronin 2000: 86). Exploring how the travel guide to Moscow is presented in English, I deduce that travel guides can also sustain negative views about a culture. Consequently, the Russian translators, having more knowledge about the culture presented in this travel guide, may have had more freedom to perform than they usually do when interpreting travel guides about foreign cultures. The Russian translators replaced some of the negative associations with additional information about numerous spots in the city which they know better than the author of the original text. One notable finding was how Russian publishers attempt to make the translators of travel guides invisible. Thus, the idea of travel guides as performances of cultural hegemony in any culture is in some ways supported within my research. My investigation of travel guides and their translations in Chapter Two brought me to the idea that the language of these texts is extremely diverse; consequently, as well as knowing the foreign language and culture, translators and travel writers should have knowledge of various fields (e.g. chemistry, geography, architecture). Thus, Cronin states that translators are not only intercultural mediators, but also mediators between disciplinary cultures (Cronin 2000: 149).

In Chapter Three I explored translations of articles from the independent travel magazine that demonstrated the importance of creativity in translation and aims to overcome constraints in order to interpret but not to create new texts. The problem is that publishers are ready to violate original texts in order to promote their texts. In Chapter Three I also discussed the analogy between creative writing and translation suggested by Loffredo and Perteghella (2006), and proposed that creativity in translation should be seen as the ability to find solutions for the problems of discrepancies between cultures/ languages and also as the translator’s capability to maintain the connection between the

foreign and domestic cultures, between the author of the original text and readers/tourists, between the clients' (e.g. magazine's publisher) requirements and readers' expectations, or even between texts from one and the same magazine in various languages (Loffredo and Perteghella 2006).

In Chapter Three I use my interviews with *Cereal* magazine's publisher and Russian translator to clarify the demands and processes that shape magazine translation work. This analysis gave me an opportunity to explore the kinds of relationships that exist between the translator and other agents: the author of the original text and the publisher of Russian *Cereal*. The research into independent travel magazines is one of the first conducted in Russian Translation Studies, partly because these texts are not numerous on the Russian market. However, the market for independent magazines slowly grows (an example is the recently appearing *Cereal*) in Russian, with an accompanying need for translation. Further, I suggest that my study of this type of translation can be applied to other translations of magazines about travel in the Russian market. One finding of this investigation was that publishers do not consider the true importance of translation done by professional translators. The Russian version of *Cereal* contained some mistranslations, though a detailed survey of this issue was not within the scope of my analysis. One of *Cereal* magazine's translators I interviewed had no degree in Translation Studies, though she had a degree in journalism and a good grasp of English. Furthermore, my research into translations of travel magazines demonstrated that publishers may intentionally emphasize the culture of the original magazine (e.g. some words in the advertisement are presented in English in the Russian translation). At the same time publishers attempt to achieve a complete understanding of the translated text for tourists by retaining words in English and providing their translations into Russian. Furthermore, translation of the magazine in Russian contains various equivalents that have nostalgic associations with the Russian past, or intentional adaptation according to the culture of the Russian consumers. All these means used by the translator to influence readers should be a starting point for further explorations of the Russian translations of promotional texts and other articles in Russian magazines or magazines translated into Russian. The interview with the translator of *Cereal* (2016) also shed light on the process of translation, though due to constraints of space and resource, in this research I presented just one

of the examples explained by the translator. The rest of the material I collected after the interview with the translator will become a part of future research.

Analysis of visual presentation and strategies of transcreation and adaptation as a part of the translation process in *Cereal* demonstrated that the translated *Cereal* magazine attempted to mix foreign cultures with domestic Russian concepts and associations. Even though a great number of users browse the internet today, printed magazines still attempt to survive by focusing on visual trends that recall social media networks: minimalism, light and idealised photographs, short and inspiring texts. According to the interview (see Appendix 3) with one of *Cereal*'s translators, this magazine styles itself as a book with beautiful pictures that is meant to be on the shelf. Studying the trend of the independent magazines brought me to the idea that *Cereal* is an example of the tourism industry's attempt to create a commodity out of travel. These magazines are used not only to learn some new information about other cultures, but also aspire to be beautiful books one would keep on the shelf. This runs contrary to Gavin and Phipps, who consider that tourism is a practice of exchange of knowledge, space and time between tourists (Gavin and Phipps 2005: 167). Trends that exist in the idealised photography of the internet migrate to the printed magazines, commodifying places and peoples into decorative rather than informative images (Herman 2017).

In Chapter Four I investigated websites of travel companies and magazines in English and Russian and suggested that translation scholars should make more research on localization. Moreover, I stressed the necessity to discuss a diversity of translators' roles in localization of online texts for modern industries. The problem is that Translation Studies do not regard localization as a modern form of translation with various cases depending on the different types of texts. The analysis of localized websites in my thesis has also demonstrated that in the field of travel and tourism the dialogue happens not only between the familiar world of the traveller, tourist or translator and the foreign world that they interpret in texts, but also between various disciplines, including between linguistic and technical, technical and promotional, promotional and cultural fields and others. The work of translators is shown to be important in bridging not only cultures, but also other contexts and fields in travel and tourism.

My research of Booking.Com localization demonstrated that this process is performed by a team of various specialists and that the translators present literal translations – a practice that denies them the role of intercultural mediators I have been arguing for. Thus, in this chapter I attempted to emphasize the necessity of cooperation between translators and other specialists of localization, including IT developers. Cronin also presents the translator as “not only a nomad between ethnic/national cultures but [...] also a traveller between disciplinary cultures” (Cronin 2000: 149). My analysis of the communication between Abdulmanov, who is not a translator but was invited to check translation of the website, and Booking.Com, demonstrated that the role of the translators is undermined in this instance of the process of localization. Strikingly, translators within the process were not allowed to go beyond the boundary of literary translation or to use strategies of adaptation (Abdulmanov 2015). Given the failings (both cultural and commercial) identified in this minimal approach to translation, I see the importance of making online companies aware of the fact that professional translators are not just those who know foreign languages, but also the associated culture and even other disciplines. Similarly, scholars can also ignore the fact that translators are frequently also specialists in other fields of knowledge. According to Cronin, the idea that translators have knowledge of disciplinary cultures is underplayed, and theories in translation studies “dwell exclusively on the problems of either ‘literary’ or ‘technical’ translation, a division that is also mirrored in national translators’ associations and the organisation of panels at translation conferences” (Cronin 2000: 149). One example is the case of website localization, in which translators are frequently not allowed to make decisions that go beyond a direct language transfer, with Booking.Com illustrating such a policy.

The study of online travel magazines in this chapter was carried out to examine the cultural values that are made central to promotional material online. The internet presents a great amount of material for studying promotional means of the tourism industry. MacCannell considers that tourism and the Internet contain intriguing new entrepreneurial potential (MacCannell 2013: xxiii). Therefore, the value of online travel magazines is obvious. An initial but productive difficulty was the realisation that it was hard to say what kind of localization was being used for *Condé Nast Traveller* in Russian, because it significantly differs from its original in English. The only connection between

these magazines is the concept of travelling that the magazine conveys. Furthermore, studying the Russian prototype of *Condé Nast Traveller* I deduced that its articles frequently refer to the European and British cultures in order to maintain the feeling of high quality and status, reflecting the associations that Russian readers have about the Western cultures. The different approach to presenting foreign cultures shows how the nature of promotion influences cultural images, and their complicated relationship with travel writing. I believe that online travel magazines could tell more about other means of promotion that are used to target a particular audience.

Analysis of various texts in the field of travel and tourism made it clear that authors promote places in various ways. Authors of travel guides may warn tourists against visiting somewhere, whilst magazines mostly attempt to inspire people to visit a place – or at least imagine doing so. Moreover, magazines and websites advertising a place and directed towards tourists do not present information in as much detail as travel guides do. For example, travel guides contain maps and considerable practical information (historical facts, descriptions of restaurants, explanations of routes to a monument) in one book. Magazines and websites are more about inspiring readers to take a new journey because they play on creating illusions via the idealised world of travelling. Despite also having flourishes of enticing writing, ultimately travel guides focus on presenting a practical reality, as tourists usually read them when they are on a trip.

One consequence of these divergent approaches is that the source-oriented translation strategy, as a goal to make customers want to know more about a foreign country, is more effective for advertisement. However, source-oriented translation in advertisements is often presented via popular stereotypes in order to intentionally emphasize the European quality or Asian exotic traditions for the target readers. Ironically, source-oriented translation strategies in this case are artificial, since the foreign is presented via familiar (stereotyped) concepts to readers. That said, some amount of source-oriented translation strategy is not absent from the translation of travel guides, which are meant to explain a foreign way of life to tourists; the level of unfamiliar detail is, however, more tailored to braving a new experience than relying on the known shorthand.



Overall, source- and target-oriented translation strategies are both evident in the translation of travel guides, printed and online magazines and websites but they are blended in order to meet the requirements of the target audience – to be understandable and easy to use in a foreign place. However, in the attempt to find a solution and relevant strategy of translation, translators have the readers' culture as a key element that should be taken into account when rendering a text in the field of travel and tourism.

In the introduction I stated an aim to research diverse translation strategies. My conclusion is that translators' decisions are linked with creativity in printed and online texts. Translation creativity in my thesis is not only about connection between the original and translated texts or their cultures. It is also an ability of translators to solve various discrepancies that exist between cultures of texts. Thus, there are various creative means to overcome these incompatibilities. One of these means is adaptation that translators use in order to find more similarities between cultures. Translators widely use adaptation in travel guides, printed and online travel magazines. Moreover, dynamic equivalence characterises Russian translations of travel guides as not only fluent and unambiguous for the Russian audience but also allows functions and meanings of the original texts to be preserved in translations. That is to say, that dynamic equivalence combines adaptation together with formal features of the language/culture of the original text. At the same time, there is transcreation that assists in explaining complex cultural concepts for the target audience. Although translators use transcreation in advertising texts, my study of the translated magazine shows that one article in the travel magazine employs transcreation. Transcreation of this article assists in producing target-oriented texts that do not have any ambiguous meanings or ambiguous associations. Unlike adaptation, transcreation results in texts that are absolutely different from the original. Connection between original and transcreated texts may be a product that they advertise or a subject that they discuss. Online texts also use adaptation, but it is not cultural adaptation as in travel guides. That is localization achieved via technical adaptation which online texts possess in order to reach the target audience or consumers of the industry to which texts belong. Thus, I attempted to demonstrate that there is a great wealth of printed and online texts for Russian tourists that scholars of translation should consider in their future research.

In my thesis the relevance of translation of travel guides for tourists lies in the necessity of breaking the undesirable stereotypes that surround any culture in the international arena. Translators as intercultural mediators and adepts of diplomatic relationships between countries should protect the cultural environment against negative connotations that do not assist in creating a harmonic international relationships between countries. My research concerned the analysis of translation texts for tourists, but further study could be made to explore translations of texts that travel writers write as a part of fiction literature or travelogues. Furthermore, it would be interesting to research the communication between publishers, writers, translators and marketing specialists in online magazines. Localization could also be researched in connection with other websites that belong to travel companies, promotional audio and video sources, or social networks devoted to travels. All of these sources could be again compared within their targeted culture and audience. Then visual aspect of these online texts could be researched taking into consideration that on the internet there are various trends (such as food photography or photographs with famous spots in unusual interpretations). The study of how this visual aspect is approached online in the field of travel and tourism could lead to new discoveries essential for all those scholars studying promotional online texts. Thus, the field of travel and tourism entails a number of relationships between agents and their texts. All of them are interconnected and studying one group of agents or only one context unavoidably requires tracing their links with others. Ultimately, the field of travel and tourism is also based upon other spheres, such as marketing and technology, and therefore the study of travel must frequently be interdisciplinary. However, no matter how many more relationships and connections can be spotted within the field, translations and their creators should be always taken into consideration because they are intercultural and interdisciplinary mediators.

I have applied and refined two metaphors, the “translator as traveller” image, and the idea that “translators and travellers return to the target (domestic) language” through the texts in the field of travel and tourism. However, the first metaphor – “translator as traveller” – would not, without refinement, reflect the complex work of translators, who have to move between texts, cultures and contexts in order to meet the requirements of all the agents (the authors’ aims in the original text, publishers’ schedules, the needs of

tourists and readers, the objectives of owners of the company, etc.) involved in the translation process. Analysis of various examples of texts in the field of travel and tourism showed that the difference between travellers and tourists cannot be attributed to their dependency on, or independence from, mass tourism, but rather lies in the goals they have before, after or within their trips to places. Travellers write monographs, books or articles or create other projects, and thus for them journeys are a part of their work; tourists travel because they have holidays or free time to see certain places in the world. I attempted to avoid treating the traveller-tourist dichotomy as based upon the negative meaning of tourists as “bargain hunters” or “travels en masse” (Huang and Chen 2016: 22). The point is that the investigation of various texts produced by travellers and tourists brought me to the idea that one and the same person can be a traveller or tourist, depending on the aim of his/her trip.

However, I also came to the conclusion that translators cannot be identified as travellers/travel writers because their creativity in translation does not equal creativity in writing original texts. Translators’ creativity as a way to overcome translation constraints and cultural discrepancies helps to generate various forms of interpretation (e.g. localization). The main difference between writers and translators is subjectivity that helps to present a concept in the original text, but violates the original meaning in the translation. One of the most complicated cases for translators is when an author’s subjectivity goes together with an author’s negative or wrong stereotypes. In this case translators risk misrepresenting not only meanings of the original text but also the foreign culture. My conclusion is that translators as mediators between foreign cultures have to be neutral when they have to interpret undesired stereotypes created by authors.

Therefore, travellers may have more freedom in their expression when they write a travel guide for tourists than translators whose work has a link with the original. Furthermore, travellers in most cases have an opportunity to see a foreign country about which they are writing, Otherwise, they are not really travellers. This should ensure that travel writers have more knowledge of the foreign culture, as translators do not have the same opportunity to travel before translating the text. However, my analysis showed there are unusual cases of translations when translators know the culture discussed in the original text (as it is translators’ domestic culture) better than travel writers. In this case

translators might use more freedom to violate the original, if it presents the culture unsuitably for the target audience or with insufficient detail.

At the same time, in the introduction I hypothesized that translators always return to their domestic culture in translations. I explored translators' target-oriented approaches in the analysis of translations. For instance, my thesis demonstrated that Russian publishers make translations of travel guides to function as originals. This finding is supported by the fact that I was not able to find translators' contact details. In fact, translators' names were presented in travel guides only by their initials, and Russian publishers ignored my emails with questions about translators' contact details. Although Russian translations of travel guides do not reveal the voice of the English-speaking authors, translators still manage to present a foreign country in an informative way. Travel guides translated into Russian do not hide foreign features of a place, but allow readers to comprehend them via the means of the Russian language and associations with Russian culture. Among the features of translated texts are generalization, concretization and mimicry.

Both the metaphors of translator as traveller and translators' and travellers' return to their own cultures have a common understanding of the work of the translator, who always travels between texts, cultures and contexts but in a non-physical way. As this study has shown, there are numerous examples of translated travel guides, travel magazines and website localization in which translators' decisions reveal the translators' own cultures and background.

My thesis presented a diversity of texts in the field of travel and tourism. And it is beyond the scope of this study to investigate all types of texts existing in this field. However, I suggest that more research could be carried out in exploring various magazines for tourists, translations of travelogues and other texts written by travel writers for other travel writers. Scholars may come across more cases when travel writers work as ethnographers, and how translations for travel writers may differ from translations for tourists. Moreover, translation scholars should explore translation together with its modern forms like transcreation and localization. Otherwise, the translation profession with its aspects of creativity and intercultural communication will be limited by mere linguistic practices or replaced by copy editors and transcreators. Unfortunately, my research found that some modern companies already started to downplay

the role of translators as diplomats maintaining connections between various cultures. Nevertheless, I believe that translators and scholars can educate modern companies to discover translation as a complex phenomenon including a multiplicity of textual, cultural and communicative practices.

The field of travel and tourism is constantly developing together with its online and printed texts. Indeed, in the conditions of rapid technological changes and information overload it is difficult to register all linguistic and textual changes in original and translated texts of the field of travel. In fact, I argue that scholars of translation should attempt to systematise linguistic aspects of texts in the field in order to explore the language of travel and the language of tourism. This study could help to further investigate the influence of texts on prospective tourists, other readers and phenomena existing in travel and tourism today.

## Glossary

**Adaptation:** translation strategy that aims at bringing the source text/culture closer to the target readers and at meeting their requirements.

**Bloggers:** direct promoters of the tourism industry.

**Creative translation:** translation that assists in solving problems caused by discrepancies between cultures and languages. It also helps to connect the source and target texts, applying a special type of translation, namely adaptation.

**Target-oriented translation:** a strategy of translation that helps to connect foreign cultures adapting the translated text to the particular situation (e.g. time or place) in which the readers receive the text.

**Tourism professionals:** participants of the tourism industry who work in hospitality, transportation or as tourist operators and in other branches of the tourism industry.

**Tourists:** holidaymakers or consumers of the tourism industry.

**Travel writers/Travellers:** people who travel in order to produce texts with accurate information about a place or country.

**Translators in the field of travel and tourism:** mediators between cultures and other disciplines (technology, science, architecture, etc.) whose aim is to create understanding between cultures that is not based on wrong stereotypes or associations.

**Transcreation:** a result of creating a new text that is connected with the original text only via an object discussed in the original text or a product that needs to be sold.

**Travel guides:** unique texts for tourists that combine several functions: they inform the readers about a foreign culture, guide tourists in a new place and recommend or warn, helping tourists to live in an intercultural environment.

**Magazines in the field of travel and tourism:** texts for tourists that present aesthetic perception, expressiveness and uniqueness via visual content and texts.

**Website localization:** “a target-oriented translation type” aimed at users’ expectations and achievement of the “purpose for which the localization was commissioned, rather than equivalence relationships to source texts” (Jimenez-Crespo 2013: 19).

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## Appendices

### Appendix 2a (*The Rough Guide to Moscow*)

#### English text:

#### The Belyi Gorod

The **Belyi Gorod**, or “White Town”, is the historic name of the residential district that encircled the Kremlin and the Kitay-Gorod – derived from the white stone ramparts erected around it at the end of the sixteenth century. It remains a useful designation for the area within the horseshoe-shaped Boulevard Ring (Bulvarnoe koltso), laid out on the rampart sites after the great fire of 1812. Despite widening and modernization, many of the boulevards are still divided by elongated parks with wrought-iron lampposts and fences, statues and urns redolent of nineteenth-century Moscow, and many squares bear the names of the original gate-towers. The Futurist El Lissitzky dreamt of buildings suspended above the Ring on giant legs (trumpeted as “architecture for world revolution”, to “raise human consciousness”), but his ideas survive only as drawings in the Tretyakov Gallery on Krimskiy val (see p.217).

Much of the cultural life and other pleasures of Moscow are found in the Belyi Gorod, from the **Bolshoy Theatre**, the **Pushkin Museum of Fine Arts** and the **Conservatory**, to restaurants, nightlife, and piquant juxtapositions of old and new Russia – which often turn out to be much the same. The building of the **Cathedral of Christ the Saviour**, decades after Stalin destroyed the original, is only the tip of the iceberg when it comes to reinventing the past, as brash new banks pose as pre-Revolutionary financial houses, and casinos and nightclubs call themselves *Chekhov* and *Stanislavsky*. The discordances are echoed by the architecture: Stalinist behemoths with Italianate loggias stitched across a patchwork of Neoclassical and Style Moderne backstreets, studded with **medieval monasteries**. A visit to the **Sandunovskiy Baths** or the “KGB Museum” attached to the infamous **Lubyanka** are not to be missed, nor a wander around the one-time **Ukrainian quarter**.

The Belyi Gorod’s web-like layout and hilly topography make orientation quite difficult. This account starts with Manezhnaya ploshchad and the **central axis** of Tverskaya ulitsa, before covering the remainder of the Belyi Gorod in

**wedge-shaped sections** – first the western and then the eastern sectors. Each sector is described starting from the point nearest the Kremlin or the Kitay-gorod and working outwards to the Boulevard Ring – a distance of between one and two kilometres. In practice, you'll probably zigzag across several "wedges" rather than follow a single one to the end.

(Richardson 2005: 107)

#### **Russian translation:**

##### **Белый город**

**Белый город** – это историческое название жилого района, который окружал Кремль и Китай-город, происходит оно от белых каменных стен, сооруженных вокруг него в конце XVI в. Это название сейчас обозначает район в пределах имеющего форму подковы Бульварного кольца, раскинувшегося на месте крепостных валов после большого пожара 1812 г. Несмотря на расширение и модернизацию, многие из бульваров все еще разделяются аллеями с коваными фонарями, оградами, статуями и урнами, вызывающими воспоминания о Москве XIX в., а многие площади именуются по первоначальным названиям башен и ворот. Футурист Эль Лисицкий мечтал о зданиях, висящих над Бульварным кольцом на гигантских опорах (провозглашал "архитектуру для мировой революции", чтобы "поднять человеческое сознание"), но его идеи остались только в рисунках в Третьяковской галерее на Крымском Валу (см. с. 216).

Многие события культурной жизни и развлечения Москвы проходят именно в Белом городе. Здесь можно посетить **Большой театр, Музей изобразительных искусств имени Пушкина и консерваторию**, а также рестораны, ночные клубы – здесь встречается старое и новое в Москве, сливаясь воедино. Восстановление **Храма Христа Спасителя**, десятилетия спустя, после того как Сталин приказал снести оригинал, – один из самых ярких примеров такого слияния: новые банки изображают из себя дореволюционные финансовые дома, а казино и ночные клубы называют "Чехов" и "Станиславский". Диссонанс отражается и в архитектуре: "сталинские" дома с итальянскими лоджиями, построенные поперек пестрых переулков в стиле модерн, соседствуют с большим количеством **средневековых монастырей**. Интересно будет посетить **Сандуновские бани**, обязательно погуляйте в районе **Маросейки**.

Запутанные улицы Белого города и холмистый рельеф делают ориентирование весьма затруднительным. Мы начнем описание района с Манежной площади и **центральной оси** – Тверской улицы, затем оставшаяся часть Белого города разбивается на сектора-клинья – западный и восточный. Описание каждого сектора начинается с самой близкой к Кремлю точки и кончается за пределами Бульварного кольца – расстояние между этими точками составляет один-два километра. Ваш маршрут будет петлять по обоим клиньям плана, останавливаясь на главных достопримечательностях.

## Back translation:

### The Belyi Gorod

The **Beliy Gorod** - is the historic name of the residential district that encircled the Kremlin and the Kitay-Gorod, It derives from the white stone walls, built around it at the end of XVI c. This name now means the area within the horseshoe-shaped Boulevard Ring (Bulvarnoe koltso), laid out on the ramparts' site after the great fire of 1812. Despite widening and modernization, many of the boulevards are still divided by paths with wrought-iron lampposts and fences, statues and urns evoking memories of nineteenth-century Moscow, and many squares bear the names of the original gates and towers. The Futurist El Lissitzky dreamt of buildings, hanging above the Bulvarnoe koltso on giant supports (trumpeted as "architecture for world revolution", to "raise human consciousness"), but his ideas were left only as drawings in the Tretyakov Gallery on Krimskiy val (see p.216).

Many events of cultural life and entertainments of Moscow take place exactly in the Belyi Gorod. Here it is possible to visit **Bolshoy Theatre**, the **Pushkin Museum of Fine Arts** and the **Conservatory**, and also restaurants, night clubs – here the old and the new meet in Moscow, fusing together. Reconstruction of **Cathedral of Christ the Saviour**, decades after Stalin demanded to destroy the original is one of the most bright examples of such merging: new banks imitate pre-Revolutionary financial houses, and casinos and nightclubs are called "Chekhov" and "Stanislavsky". The discordance is reflected and in architecture: "Stalinist" houses with Italian loggias, built across many-colored backstreets in modern style, sit side by side with numerous **medieval monasteries**. It is interesting to visit the **Sandunovskiy Baths**, you must not miss walking in the area of Maroseika.

Tangled streets of the Belyi Gorod and a hilly relief make orientation quite difficult. We will start a description of the district with Manezhnaya ploshchad and the **central axis** - of Tverskaya ulitsa, then the rest part of the Belyi Gorod is divided into wedge-shaped sections – the west and the east. The description of each sector starts from the point nearest the Kremlin and ends outwards the Boulevard Ring – a distance between these points is one or two kilometers. Your route will zigzag across both wedges of the map, making stops near the main sights.



## Appendix 2b (*Lonely Planet Finland*)

### English text:

#### Eating & Drinking

The place to enjoy the summer sunshine is down at the harbour where, benevolently overlooked by the Sibeliustalo, a number of beer terraces, boat bars, cute cafes in wooden warehouses and the old station building, and an historic lake-ship-turned-ice-cream kiosk draw the crowds.

The kauppahalli (8am-5pm Mon-Fri, 8am-2.30pm Sat) is a cosy spot for a coffee or snack; in fact it seems to have more cafes than stalls.

[...]

#### Around Lahti

[...]

On the shores of Vesijärvi, the large Hollola church ([www.hollolanseurakunta.fi](http://www.hollolanseurakunta.fi); admission free; 10am-6pm May-Aug), 17km northwest of Lahti, was once the heart of this parish, before Lahti grew up. It's an elegant late-15th-century structure with steep gables; the bell tower was designed by Carl Engel in the 19th century. Mounted above the double nave are polychrome wooden sculptures of saints; also noteworthy are the elaborate coats of arms, and the 14th-century baptismal font and Pieta that were from the earlier, wooden church. The church, and the village, are marked 'Hollola kk' on signs.

Nearby you'll find the local museum, with an indoor and outdoor section.

#### Sleeping & Eating

##### Messila

##### Hotel Cottage

(86011; [www.messila.fi](http://www.messila.fi); Messilantie 208; s/d €98/115, 3-/4-person cottages €150/185) This estate offers modern hotel rooms, character-laden accommodation in the 'old storehouse', plus a holiday village with self-contained cottages. The several restaurants here serve everything from gourmet cuisine to burgers and beers, and this is a popular summer venue for music and dancing, and for après-ski socialising in winter.

### Russian translation:

Рядом с гаванью есть место, где так приятно сидеть летом и созерцать закат, с парочкой пивных террас, баров на судах, классных кафе в деревянных домиках. Старое здание станции и местный туристический магнит – киоск с мороженым.

KauppaHalli (8.00-17.00 пн-пт, 8.00-14.30 сб) Это уютное место, прекрасно подойдет для чашечки кофе, здесь также можно перекусить. На самом деле здесь больше кафе, чем магазинчиков.

Вокруг Лахти

Холлола

[...]

Огромная церковь Холлола ([www.hollolanseurakunta.fi](http://www.hollolanseurakunta.fi); вход свободный; 10.00-18.00 май-авг) – в 17 км на северо-запад от Лахти и на берегу Весиярви. Она была возведена в конце в конце XV в., колокольня спроектирована Карлом Энгелем в XIX в. Церковь венчает деревянная статуя святого. Не пропустите купель XIV в. и Пьету, которые остались в наследство от старой деревянной церкви. Неподалеку находится местный мезей, с экспозициями как на улице, так и в помещении

Где остановиться и поесть

Messila

отель

коттедж

86011; [www.messila.fi](http://www.messila.fi); Messilantie 208; 1-/2-мест €98/115, 3-/4-мест коттедж €150/185) Здесь вам предложат современные номера и номера в стиле “старого каменного дома”, плюс приватные коттеджи. Есть пара ресторанов, где подают блюда как для гурманов, так и простые бургеры с пивом. Летом сюда приезжают на музыкальные фестивали, просто потанцевать и ради après-ski (отдых после лыж).

**Back translation:**

Near harbour there is the place where it is pleasant to sit in summer and contemplate the sunset, with a couple of beer terrace, bars on boats, cool cafes in wooden little houses. An old building of the station and and local tourist magnet – (is) kiosk with ice cream.

Kauppahalli (8.00-17.00 пн-пт, 8.00-14.30 сб) This cozy place will marvellously fit for a cup of coffee, here it is also possible to have a bite. In fact there are more cafes, then small shops.

Around Lahti

Hollola

[...]

Huge church Hollola ([www.hollolanseurakunta.fi](http://www.hollolanseurakunta.fi); entrance free; 10.00-18.00 may-aug) – in 17 km to the north-west from Lahti and on the shore of Vesijärvi. It was erected in the end of XV c., the bell tower was projected by Carl Engel in XIX c. The wooden statue of a saint crowns the church. Do not miss the font of XIV c. and Pieta which were left as inheritance from the old wooden church. Not far there is a local museum with exhibitions as in the street and in the building.

Where to stay and eat

Messila

hotel

cottage

86011; [www.messila.fi](http://www.messila.fi); Messilantie 208; 1-/2-place €98/115, 3-/4-place cottage €150/185) Here you will be offered modern rooms and rooms in the style of “old stone house”, plus private cottage. There are a couple of restaurants, where (they) serve dishes for gourmets as well as simple burgers with beer. In summer here (people) they come to the musical festival, just to dance and for après-ski (rest after skis).

## Appendix 2c (*Lonely Planet China*)

### English text:

Guangxi

Why go?

Tell someone in China that you're heading to Guangxi and they'll seethe with envy. It's hard not to fall for this achingly beautiful province, which offers endless rewards for those with an outdoorsy temperament. The star attraction is the much-loved karst scenery in Guilin and Yangshuo, where travellers can venture off by bicycle or hike through lush, green valleys.

Expect the mighty rush of the Detian Waterfall, and the marvelous Chengyang Wind and Rain Bridge on the highlands, to dazzle you. A trek through the lofty Dragon's Backbone Rice Terraces gives you a glimpse into the distinct tradition of each village, populated by diverse minority group like the Zhuang, Yao and Dong.

For less-active travellers, come and discover the secrets of the 2000-year-old Huashan cliff murals in a peaceful boat journey on the Zuo River; or simply wander along the quaint old settlements in Beihai and savour its wonderful human landscape.

### Guangxi Highlights

1. Lose yourself among the dramatic limestone scenery in Yangshuo when cycling alongside the Yulong River
2. Trek through China's most spectacular highland vistas at Dragon's Backbone Rice Terraces
3. Admire the striking Chengyang Wind and Rain Bridge near Sanjiang and experience the rural pleasure around nearby paddies
4. Feel the spray of the Detian Waterfall before village-hopping to Mingshi Tianyuan
5. Enjoy the pattering boat journey from Panlong to the 2000-year-old Huashan cliff murals
6. Promenade through the 19th-century streets of the old town of Beihai
7. Take a breather on breezy **Weizhou Island**, and marvel at its diverse coral communities by swimming or snorkeling

## History

In 214 BC a Qin-dynasty army attempted to assimilate the Zhuang people, living in what is now called Guangxi, into their newly formed Chinese empire. But while the eastern and southern parts submitted, the western extremes remained largely controlled by hill-tribe chieftains. The system was further complicated in the northern regions by the Yao and Miao tribespeople who had been driven from their homes in Hunan and Jiangxi by the advance of the Han Chinese. Unlike the majority of the Zhuang, the Yao and Miao refused to be assimilated and remained in conflict with the Han for centuries.

## Guilin

Whether you're going north to the highlands, or south to Yangshuo and beyond, Guilin is where you're likely to spend a night or two. Set off alongside the tranquil Li River (Chinese hieroglyph; Li Jiang) for a good introduction to Guangxi's dreamlike scenery, with its otherworldly karst topography as a backdrop. Many streets are embroidered with osmanthus trees, filling the air with a sweet fragrance.

The city's complete reliance on tourism means that it's well managed and clean, but you'll have to share it with the crowds, and admission fees to most sights soar. However, you'll see scenery that outstrips Guilin in Yangshuo, so you won't miss too much if you skip sightseeing here.

With modern facilities and a high percentage of English-speaking locals, Guilin is a convenient base to plan trips to the rest of the province.

## Sights

### Solitary Beauty Park

A peaceful, leafy retreat from the city centre, the entrance fee for this famous pinnacle includes admission to **Wang Cheng**, a 14<sup>th</sup>-century Ming prince's mansion, now home to Guangxi Normal University (lucky students!). The 152m peak is a steep climb, but affords fine views of Guilin. Buses 1 and 2 both stop nearby.

### Reed Flute Cave

Former Secretary of the USA Henry Kissinger described the cave as "poetic". More likely in his ears the voice of a Chinese guide did not ring when this thought came to his mind. The huge Reed Flute Cave is a garish but nonetheless impressive grotto housing multicoloured lighting and fantastic stalactites and stalagmites. The entrance was once distinguished by clumps of

reeds used to fashion musical instruments, hence the name, and the enormous Crystal Palace of the Dragon King was used as an air-raid shelter during wars. It's tempting to slip away from the tour groups, but bring a torch, as the illuminations are often turned off as the crowds walk on. Bus 3 and free bus 58 both go there.

#### Seven Stars Park

Once of China's original tourist attractions, first opening to sightseers during the Sui dynasty, the 137-hectare Seven Stars Park makes for some pleasant strolls. There are peaks to climb, caves to explore, lawns to picnic on and even wild monkeys to see; early evening on Moon Tooth Hill is your best bet. Skip the thoroughly depressing zoo.

To get here, walk, cycle or catch bus 10 or 11 from the train station. From the park, free bus 58 runs to Wave Subduing Hill, Folded Brocade Hill and Reed Flute Cave.

...

#### Rising Peaks

Scraping your jaw off the floor as you gape at the stunning karst peaks that attract mountains of tourists to Guangxi every year, it's hard to imagine how the view could get any better. In fact, the sheer beauty of this region may not yet have reached its pinnacle. The peaks here are the result of erosion from carbonic acid, created when rainwater reacts with carbon dioxide in the air. This erosion allowed cracks to open up in the limestone, which later widened to form caves whose tops eventually collapsed, leaving only their tall sides still standing. But because levels of carbonic acid here are lower in rainwater than they are in soil, the base of these dramatic peaks is being eroded at a greater rate than their bulk, the sides of which are too steep for soil to settle on. The result is that Guangxi's famous towering peaks are actually slowly growing taller.

## Russian translation:

Гуанси (Guangxi)

Зачем ехать

Скажите кому-нибудь в Китае, что вы направляетесь в Гуанси (Guangxi), и ваш собеседник позеленеет от зависти. Трудно не влюбиться в эту невероятно прекрасную провинцию, где сторицей будут вознаграждены усилия тех, кто не поленился сюда приехать. “Гвоздь программы” – это популярные карстовые ландшафты в Гуйлине (Guilin) и Яншо (Yangshuo), где можно совершить пеший или велопоход по заросшим буйной зеленью долинам.

Мощный и стремительный водопад Дэтянь и великолепный мост Ветра и дождя потрясут вас. Пройдя по высокогорным рисовым террасам в долине Драконьего хребта, вы увидите самобытные деревни, населенные разными малыми народностями – такими как чжуаны, яо и дуны.

Менее активные путешественники раскроют секреты 2000-летних наскальных фресок Хуашань в ходе неспешного путешествия на катере по реке Цзо или в процессе прогулки по своеобразным старым поселениям в Бэйхае и наблюдения за их жителями.

Самое интересное в Гуанси

- 1 Затеряться среди живописных известняковых пейзажей **Яншо** (Yangshuo, с. 591) во время велосипедной прогулки вдоль реки Юлун.
- 2 Пройти по самым впечатляющим высокогорным маршрутам Китая в районе **рисовых террас долины Драконьего хребта** (с. 589)
- 3 Полюбоваться **поразительным мостом Ветра и дождя в Чэньяне** (с. 591) неподалеку от Саньцзяна и проникнуться безмятежностью сельской жизни на рисовых полях
- 4 Подставить себя брызгам **водопада Дэтянь**, перед тем как заглянуть в деревню **Минши Тяньюан** (с. 607)
- 5 Насладиться неспешным путешествием на катере из Панлуна к 2000-летним **наскальным рисункам Хуашаня** (с. 606)
- 6 Прогуляться по улицам XIX века в старом городе **Бэйхай** (с. 602)
- 7 Подышать свежим морским воздухом на острове Вэйчжоу (с. 604) и оценить разнообразие мира кораллов, просто плавая или ныряя с маской и трубкой

## История

В 214 в. до н. э. армия династии Цин пыталась присоединиться к своей новосформированной Китайской империи народ чжуанов, который жил на территории современной Гаунси. Но, несмотря на то что восточная и южная части сдались, западные окраины оставались под контролем вождей горных племен. Позже в северных регионах система стала еще более запутанной из-за того, что племена яо и мяо были изгнаны из своих домов в провинциях Хунань и Цзянси в результате захвата территории китайцами хань. В отличие от большинства чжуанов, яо и мяо отказались присоединяться, и много веков их отношения с ханьцами оставались напряженными.

## Гуйлинь (Guilin)

0773 / НАСЕЛЕНИЕ 740 000

Независимо от того, собираетесь ли вы на север в горы, на юг в Яншо или еще куда нибудь, вы, скорее всего, не избежите одного-двух дней в Гуйлине. Пройдитесь вдоль тихой реки Ли, и вы получите первое представление о великолепии природы Гуанси с ее невероятным фоном из карстовых рельефов. Большинство улиц города усажены вечнозелеными деревьями османтус, которые наполняют воздух сладким ароматом.

То, что город абсолютно зависим от туризма, означает, что он хорошо организован и чист, но вам придется мириться с толпами приезжих, а цены на вход в разные примечательные места города подчас зашкаливают. Однако в Яншо вы увидите пейзажи, которые переплюнут гуйлиньские, поэтому вы не слишком много потеряете, если не станете осматривать город.

Здесь современная инфраструктура и много жителей, говорящих на английском, поэтому Гуйлинь – удобная точка, откуда можно ездить в другие провинции.

## Достопримечательности

Пик	Уединенной	красоты
ПАРК		

(Duxiu Feng; 1 Wangcheng; вход Y70; 7.30-18.00) Это тихое, укрытое листвой место вдали от центра города. Плата за вход в парк включает посещение Ван Чен, особняка XIV в., принадлежавшего авнустейшей



особе из династии Мин, а позже ставшего Педагогическим университетом Гуанси. На 152-м метре пика начинается крутой подъем, откуда открываются прекрасные виды на Гуйлинь. Неподалеку автобусная остановка маршрутов 1 и 2.

Пещера

Тростниковой

флейты

## ПЕЩЕРА

(*/name in Chinese/*; Ludi Yan; вход Y90; 7.30-18.00) Бывший Госсекретарь США Генри Киссинджер описал пещеру как “поэтичную”. Скорее всего, в его ушах не звенел голос китайского гида, когда эта мысль пришла ему в голову. Огромная пещера Тростниковой флейты – внушительных размеров грот со множеством фантастических разноцветных сталактитов и стадагмитов. Неподалеку от входа в пещеру когда-то рос тростник, из которого делали музыкальные инструменты, отсюда и название. Огромный Хрустальный дворец царя-дракона использовался как бомбоубежище во время войн. В пещере так и хочется скрыться от туристических групп, но только с фонарем, поскольку освещение часто пропадает, а люди все идут и идут. До пещеры можно добраться на автобусах № 3 и 58.

## Парк Семи звезд

(*/name in Chinese/*; Qixing Gongyuan; вход Y35, в пещеры Семи звезд Y30; парк 6.00-21.30, пещеры 8.00-17.30) Это один из первых достопримечательностей, открытых в Китае. Первую экскурсию провели здесь во времена правления династии Суй. Парк Семи звезд площадью 137 га создан для приятных прогулок. Здесь есть вершины, на которые можно подняться, пещеры, которые можно исследовать, газоны для пикников и даже дикие обезьяны, за которыми интересно наблюдать. Рекомендуем взобраться на холм Лунного зуба (*/name in Chinese/*; Yueya Shan) ранним вечером и пренебречь посещением весьма удручающего зоопарка.

Добраться сюда можно пешком, на велосипеде или на автобусе № 10 или 11, которые идут от ж/д вокзала. От парка бесплатный автобус № 58 идет к холмам Покорения волн и Парчовой складки и к пещере Тростниковой флейты.

...

## ГОРНЫЕ ВЕРШИНЫ

Оправляясь от шока при виде потрясающих карстовых гор, привлекающих в Гуанси море туристов ежегодно, вы понимаете, что вряд ли увидите когда-нибудь картину прекраснее этой. На самом деле красота этого региона еще не достигла полного расцвета. Местные вершины – результат эрозии под действием карбоновой кислоты, которая образовывалась, когда дождевая вода вступила в реакцию с углекислым газом в воздухе. Из-за эрозии трещины в известняке расширились до размера пещер, вершины которых в итоге обрушились, а высокие края остались стоять. Но из-за того, что уровень углекислоты здесь ниже в дождевой воде, чем в почве, основания этих пиков размываются с большей скоростью, чем стены, склоны которых слишком круты, чтобы на них оседала почва. В результате знаменитые пики Гуанси потихоньку растут.

## Back translation:

Guangxi

Why go

Tell someone in China that you're heading to Guangxi and your companion will become green because of envy. It's hard not to fall for this incredibly beautiful province, where efforts of those who were not lazy to come here will be rewarded many times over. The nail of the programme - is popular karst landscapes in Guilin and Yangshuo, where it is possible to make a walking trip or trip by bike through lush, green valleys.

The mighty and rushing Detian Waterfall and marvellous Wind and Rain Bridge in Chengyang will dazzle you. Going through the high-mountain Rice Terraces in the valley of the Dragon's Backbone, you will see indigenous villages, populated by diverse minority group like the Zhuang, Yao and Dong. Less active travellers will discover secrets of the 2000-year-old Huashan cliff murals during a slow boat journey on the Zuo River or during the process of a walk along peculiar old settlements in Beihai and observation of citizens in them.

When go

April – May

In this time karst formations of Guilin and Yangshuo are being covered with lush greenery.

The most interesting things in Guangxi

1. To lose yourself among the picturesque limestone scenery in **Yangshuo** (Yangshuo, p. 591) when cycling alongside the Yulong River.
2. To go through China's most spectacular highland routes at the area of **rice terraces of the valley of Dragon's backbone** (p. 589).
3. To admire the **striking Wind and Rain Bridge in Chengyang** (p. 591) not far from Sanjiang and to experience the insouciance of the rural life on the Rice Terraces.
4. To place yourself under the spray of the Detian Waterfall before village-hopping to Mingshi Tianyuan (p. 607).
5. To enjoy the pattering boat journey from Panlong to the 2000-year-old **Huashan cliff murals** (p. 606).

6. To walk through the XIX century streets in the old town of **Beihai** (p. 602).
7. To breath fresh sea air on Weizhou Island (p. 604), and marvel at the diversity of the coral world by swimming or snorkeling.

## History

In 214 BC a Qin-dynasty army attempted to assimilate its newly formed Chinese empire with the Zhuang people who lived on the territory of modern Guangxi. But despite the fact the eastern and southern parts submitted, the western outskirts remained largely controlled by hill-tribe chieftains. Later the system was further complicated in the northern regions because the Yao and Miao tribespeople were driven from their homes in Hunan and Jiangxi provinces as a result of the advance of the Han Chinese. Unlike the majority of the Zhuang, the Yao and Miao refused to be assimilated and their relationships with the Han remained tense for many centuries.

## Guilin

0773 / POPULATION 740 000

Independently from whether you are going north to the mountains, south to Yangshuo or anywhere else, you are most likely not to avoid one-two days in Guilin. Walk alongside the tranquil Li River and you will get the first introduction to Guangxi's dreamlike scenery, with its incredible background of karst formations. Many streets are planted with evergreen osmanthus trees, filling the air with a sweet fragrance.

The city's complete reliance on tourism means that it's well managed and clean, but you'll have to accept the crowds of tourists, and admission fees to various remarkable places often soar. However, in Yangshuo you will see sceneries that spit over Guilin, so you won't miss too much if you will not look around the city.

Here there're modern facilities and many local people speaking English, therefore Guilin is a convenient point from where it is possible to go to other provinces.

## Sights

Solitary  
Park

Beauty

Peak

(Duxiu Feng; 1 Wangcheng; entrance fee Y70; 7.30-18.00) This silent, covered with leaves place (is) far from the city centre. The park entrance fee includes a visit to Wang Cheng, XIV c. mansion belonging to august personage from Ming dynasty and later became Guangxi pedagogical university. On the 152m peak there is a steep climb, from where fine views of Guilin can be seen. Nearby there is a bus stop for buses 1 and 2.

Reed

Flute

Cave

Cave

(*/name in Chinese/*; Ludi Yan; entrance fee Y90; 7.30-18.00) Former Secretary of the USA Henry Kissinger described the cave as "poetic". More likely in his ears the voice of a Chinese guide did not ring when this thought came to his mind. The huge Reed Flute Cave is a grotto of an impressive size with numerous multicoloured fantastic stalactites and stalagmites. Not far from the entrance there was once reeds used for producing musical instruments, hence the name. The enormous Crystal Palace of the Dragon King was used as an air-raid shelter during wars. There is a desire to hide in the cave from the tour groups, but only with a torch because the light often disappears and people keep coming. It is possible to reach the cave by the bus № 3 and 58.

Seven Stars Park

(*/name in Chinese/*); Oixing Gongyuan; entrance fee Y35, Seven Stars Cave Y30; park 6.00-21.30, cave 8.00-17.30) This is one of the first sightseeing, open for tourists in China. The first excursion was carried out here during the ruling of the Sui dynasty. The 137-hectare Seven Stars Park is created for pleasant strolls. Here there are peaks on which it is possible to climb, caves which it is possible to explore, lawns for picnics and even wild monkeys which are interesting to watch. We recommend to climb Moon tooth Hill (Chinese hieroglyphs; Yueya Shan) early evening and ignore the visit of a very depressing zoo.

It is possible to get here by foot, bicycle or bus № 10 or 11 which goes from the train station. From the park, free bus № 58 runs to Wave Subduing Hill and Folded Brocade Hill and Reed Flute Cave.

...

Rising Peaks

Recovering from shock as you see the stunning karst mountains, attracting to Guangxi a sea of tourists every year, you understand that you hardly ever see

an image better than this one. In reality, the beauty of this region yet has not reached its full blossom. The local peaks are the result of erosion under the influence of carbonic acid, which was created when rainwater came into the reaction with carbon dioxide in the air. This erosion allowed cracks in the limestone to open and reach the size of caves, whose tops eventually collapsed, leaving only their tall sides still standing. But because the level of carbonic acid here is lower in rainwater than in soil, the base of these peaks is being washed away at a greater speed than their walls, the sides of which are too steep for soil to settle on. As a result Guangxi's famous peaks are quietly growing.

### Appendix 3a

Me: Could you please tell me why some of the articles in *Cereal*, Volume 11, were not translated but summarised in Russian? Especially it concerns an article about Antwerpen.

Anastasia Golovina (editor of Russian *Cereal* magazine):

Translation of Volume 10 is a quest which is 168 pages long. Mistakes and mistranslations will be corrected in Volume 11. A section about Antwerpen was peculiar because in the original text there was an absolutely untranslatable article.

To be precise, individual words were understandable and translatable, but translation of sentences did not present a clear meaning of the original. Translation looked like a psychedelic incoherent text. This text could not be published. At the same time such articles as "Antwerpen DVN" and "Hands" were not difficult and ideas of the original are twins of the ideas in translated articles.

Anastasia's response in Russian:

Перевод Volume 10 - это квест длиной на 168 страниц, недочеты и ошибки которого будут исправлены в Volume 11. Раздел об Антверпене был примечателен тем, что в оригинальном тексте была совершенно неперевоаемая статья.

Точнее так: отдельно взятые слова можно было перевести и понять, но даже в масштабах предложения смысл оригинальной статьи терялся, превращаясь в психоделический несвязанный текст, который никак нельзя было пустить в печать.

При этом "Антверпен DVN" и "Руки" особой сложности не вызвали, и по образу изложения мыслей эти статьи являются близнецами своих английских копий.

## Appendix 3b

### Interview with Anna Khaova

- 1) What is the main goal/idea of magazine *Cereal*?
  - 2) W Which is the main group of readers of magazine *Cereal*?
  - 3) In what way your translation reflects meanings of original texts from *Cereal*? (with examples, if possible)
  - 4) Did you have any difficulties during the process of translation of the magazine (with examples, if possible)?
  - 5) What was your main strategy during the process of solving translation difficulties? (with examples, if possible)
  - 6) Do you think it is possible to call your translation of this magazine creative? Why? (with examples, if possible)
  - 7) In your translation of the magazine did you use any comparisons of the foreign culture with the Russian culture in order readers could understand the text better? Do you think this method of translation necessary for translation in the field of travel and why?
- 
- 1) *Cereal* is not a magazine which we used to know. We (about Russian people) were brought up by glossy monthly magazines of 2000s. These magazines devoted to different themes (e.g. cars, shops, etc.) were bright and easy for understanding. Readers of these magazines could flick through the pages in order to spend the time and have a rest. *Cereal* has changed the whole concept of magazines (possibly, it is just my opinion) because it is a self-contained magazine of quite a big volume. Readers of this magazine are absorbed by it not only for the purpose of leisure and aesthetic pleasure, but also because reading of this magazine reminds of reading fiction literature, encyclopaedia and a thorough lecture about arts. *Cereal* is a magazine to which you can return during the year and find in it something new for yourself. You can keep it on a book-shelf because it is beautiful and created in the minimalist style. This magazine is not a “read-forget-and-throw-away” magazine (the last sentence does not refer to the response, it is my addition).



I think the main goal of the magazine: to provide readers with aesthetic pleasure (text, photographs, format, font), with new and useful knowledge (articles about architecture, national parks, painting and etc.). The main idea of the magazine: creating literature of a journalistic genre and high-flown style. This literature is capable of changing readers' understanding of magazines. Idea: to write artistically, but understandably about simple, new and interesting things.

- 2) In my opinion, the main group of readers of this magazine is educated people (however it is not necessarily), people who are interested in culture, arts, fashion. It is possible that among these people there are cultural workers – writers, photographers, architects and others. I think the age of readers is from 16 till 90.

I would like to unite responses for the third and fourth questions.

- 3) 4) My translation reflects author's ideas as full as possible because I convey author's metaphors, modality of the text, maintain an emotional intention.

Especial difficulty was caused during translation of an article about art-centre Benesse on Naosima island. The author bases narration upon one explicit metaphor which is in the beginning and in the end of the text. The main metaphor of the text refers to water, sea. In other words, the author compares efforts and dreams of Soichiro and art on the island and exhibition with the power which is caused by the wave and sends ripples to the water. The ripples on the water is the key phrase, but I translate it as the “wave” in some cases because otherwise in Russian text sentences would become very long and difficult for understanding.

1. English text: Soichiro Fukutake's desire for change is so great, it has sent ripples from one side of a sea to the other.

Back translation (explained in English): Soichiro Fukutake's desire for change was so great, that the wave rippled over the sea surface reaching other shores

Russian translation : Стремление Соитиро Фукутакэ к переменам было столь сильным, что волной прошло по глади моря, достигнув других берегов.

(I also replace the present tense with the past because it does not change the meaning of the text, but at the same time it fits better into the rest of the narration. The problem is that this text is difficult for reading and understanding even in the English language because of numerous proper names, terms, and metaphors. That is why my aim was to create a translated text where words would not be obstacles during reading).

2. English text: The Seto Inland Sea looks as though it was created by tearing Shikoku from Honshū, leaving a scattering of crumbs in its wake. Naoshima is one of these crumbs. It nestles in tight to the port of Uno in Honshū, yet is administered from Takamatsu on more distant Shikoku.

Back translation: Shikoku Island looks like it is separated from Honsu, scattering tiny particles in a crack which is filled with waters of the Inland Japanese Sea. One of these tiny particles of land is Naosimi Island. It nestles to the port of Uno, which is in spite of belonging to Honsu Island, is a part of Takamatsu, a big centre on the distant Shikoku Island.

Russian translation: Остров Сикоку словно отделился от Хонсю, разбросав мелкие крупцы в образовавшемся разломе, который заполнили воды Внутреннего Японского моря. Одной из таких крупец суши является остров Наосима. Он приникает к порту городка Уно, который несмотря на принадлежность к острову Хонсю, входит в состав Такамацу, крупного центра на далеком острове Сикоку.

Here the author creates an image of a big land associated with a big bar of chocolate or cookie from which a tiny part is torn leaving crumbs all around. Thus the Inland Japanese Sea is created and fills a crack.

3. English text: When the next big wave of art breaks over the island in 2006, Naoshima Standard 2 overflows into the Seto Inland Sea, sending ripples to a disused copper refinery on nearby Inujima, and the ferry ports in

Takamatsu and Uno. The waves break on more distant shores in 2010 with the first Setouchi Triennale, an artistic outpouring that deluges not only Naoshima, but also the islands of Teshima, Megijima, Ogijima, Shodoshima, and Oshima. Three years later, five more islands are caught up in the flood.

Back translation: When a new weave of art breaks over island in 2006, Naoshima Standard 2 exhibition overflows into the Inland Japanese Sea, and with ripples on water reaches shores of Inujima island where there are disused copper refinery and Uno and Takamatsu ferry ports. In 2010 these waves break on more distant shores with the Setouchi Triennale exhibition, an outpouring of art that deluges not only Naoshima, but also the islands of Teshima, Megijima, Ogijima, Shodoshima, and Oshima. Three years later, five more islands are overflowed by the flood.

Russian translation: Когда на остров в 2006 году обрушивается новая волна искусства, выставка «Наосима Стандарт 2» (Naoshima Standard 2) перетекает во Внутреннее Японское море, рябью на воде достигая берегов острова Инудзима, на котором стоит заброшенный медеочистительный завод, а также порты паромной переправы Уно и Такамацу. В 2010 году эти волны обрушиваются на более далекие берега выставкой «Сетоути Триеннале» (Setouchi Triennale), изливанием искусства, которое наводняет не только Наосиму, но и острова Тэсима, Мегидзима, Огидзима, Сёдосима и Осима. Спустя 3 года еще пять островов захлестывает этот поток.

4. English text: Its block, circle, and containing wall slosh their way, ankle deep, through the headland, while its ramps, plazas, and vestibules cast flirty looks at hummocks, slopes, and the horizon

Back translation: "Stone, circle and exterior walls of a building slosh their way, ankle deep through the soil like water, and go deep into the cape and beautiful view of hummocks, slopes and the line of the horizon is seen from ramps, plazas, and vestibules".

Russian translation: Каменная, округлая и наружная стены здания словно в воду, по щиколотку просачиваются в землю, уходя вглубь мыса, а с лестничных пролетов, площадок и вестибюлей открывается прекрасный вид на склоны, холмы и линию горизонта.

Metaphor: walls of a building are “ankle deep” buried in the soil like water, the rest parts “cast flirty looks at hummocks, slopes, and the horizon”. The question is whether I should leave the phrase “ankle deep” in translation. The problem is whether the phrase is going to be appropriate in the translated text. Response to the question depends on an editor. In translation I did not personify ramps and did not allow them to have an ability to cast flirty looks at the horizon. However, if the editor would think that it is appropriate to say so, then I would correct translation. In my translation I have “stone walls” because in reality it is made of big stones, but it is possible to translate the adjective as “front” which is also true. When I worked specifically with the translation of this text, I contacted its author, Richard Aslan, because I was afraid to render figurative images wrongly. Richard explained me the main meaning of images and thus in translation his ideas are completely reflected.

English text: And there's so much different terrain – from the dense coastal wilderness, and the kind of mystic quality of the Olympic Peninsula, to the arid fields of Yakima and Walla Walla, where they grow most of the world's hops.

Back translation: Here's very diverse terrain: from the dense wild coastal forests and mystic Olympic Peninsula, to the boundless fields of Yakima and Walla Walla, where they grow most of the world's hops

Russian translation: Здесь очень разнообразная местность: от густых диких прибрежных лесов и мистического полуострова Олимпик, до бескрайних полей Якимы и Уолла Уоллы, где выращивают самое большое количество хмеля в мире.

(From Finding Filson text)

Arid is barren, deserted and dry fields, but then the author says that hops grow in these fields. In order to avoid misunderstanding I render the phrase as “boundless” fields.

5) During translation I made an analysis of each original texts. I found the key ideas, author's intention, stylistic devices and difficult parts for translation. I researched articles and images of the objects of texts in the Internet in order to understand them and translate correctly. It was extremely helpful that in some cases I contacted authors of texts directly and they explained me some of their ideas.

6) Unfortunately, I cannot present a complete answer to this question. I refer to a quote taken from Fesenko's article “Creativity and Translation Problems”:

creativity should be connected with solving a problem and a creative result is appropriate only if it helps to solve an actual problem (Fesenko 2005). This case is relevant in translation. Translator always has a (implicit or explicit) commission in which requirements and expectations of clients play an important role. (Fesenko 2005). Translation is creative only if it corresponds the commission. Thus it is logical to ask a question: according to whom and to which rules the “new” in this time frame corresponds to requirements, norms and expectations of this society or acceptable for this society? I have not created an absolutely new text, have not replaced ideas, but if it was appropriate I recreated some parts in order to achieve a better understanding by readers (e.g. the case with translation of arid fields or the text Finding Filson):

English text: “It’s really cool to live in a place that has so much dynamism,” Alex says. “It’s very action oriented and rugged.”

Back translation (explained in English): “It’s really cool to live in a place that is so dynamic,” – Alex says, - “It forces one to take actions; it’s an unploughed field of opportunities”

Russian translation: “По-настоящему здорово жить в столь динамичном месте”, – говорит Алекс, – “Оно заставляет действовать, это непаханое поле возможностей”.

The word rugged is very difficult for translation because its denotative meaning is not smooth, wild surface and etc. I think that in the text the word is used figuratively. This word in the text goes together with the term “action-oriented” and that is why I render the word “rugged” as a great amount of opportunities which were not used yet.

7) I did not use comparisons with the Russian culture in translation. However, all terms which might be difficult for understanding, I placed in brackets or footnotes under the text. For example, I explained in footnotes the word “patinko” which is a Japanese gaming machine. I also translated names of cultural notions like film Chitty Chitty Bang Bang (Пиф-паф ой-ой-ой).